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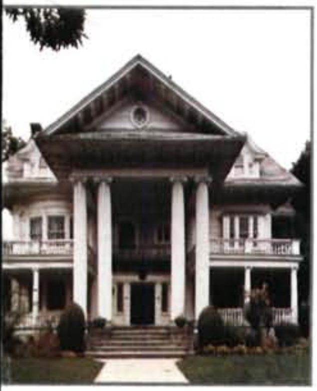
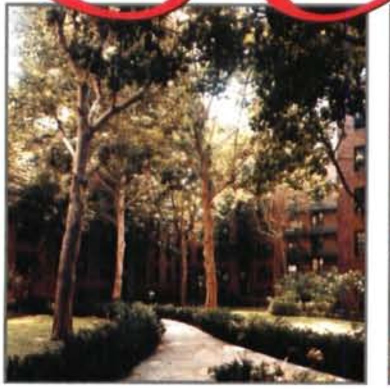

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Six great, up-and-coming neighborhoods that won't break your budget. By Rob Turner

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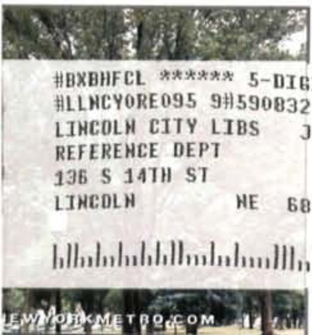

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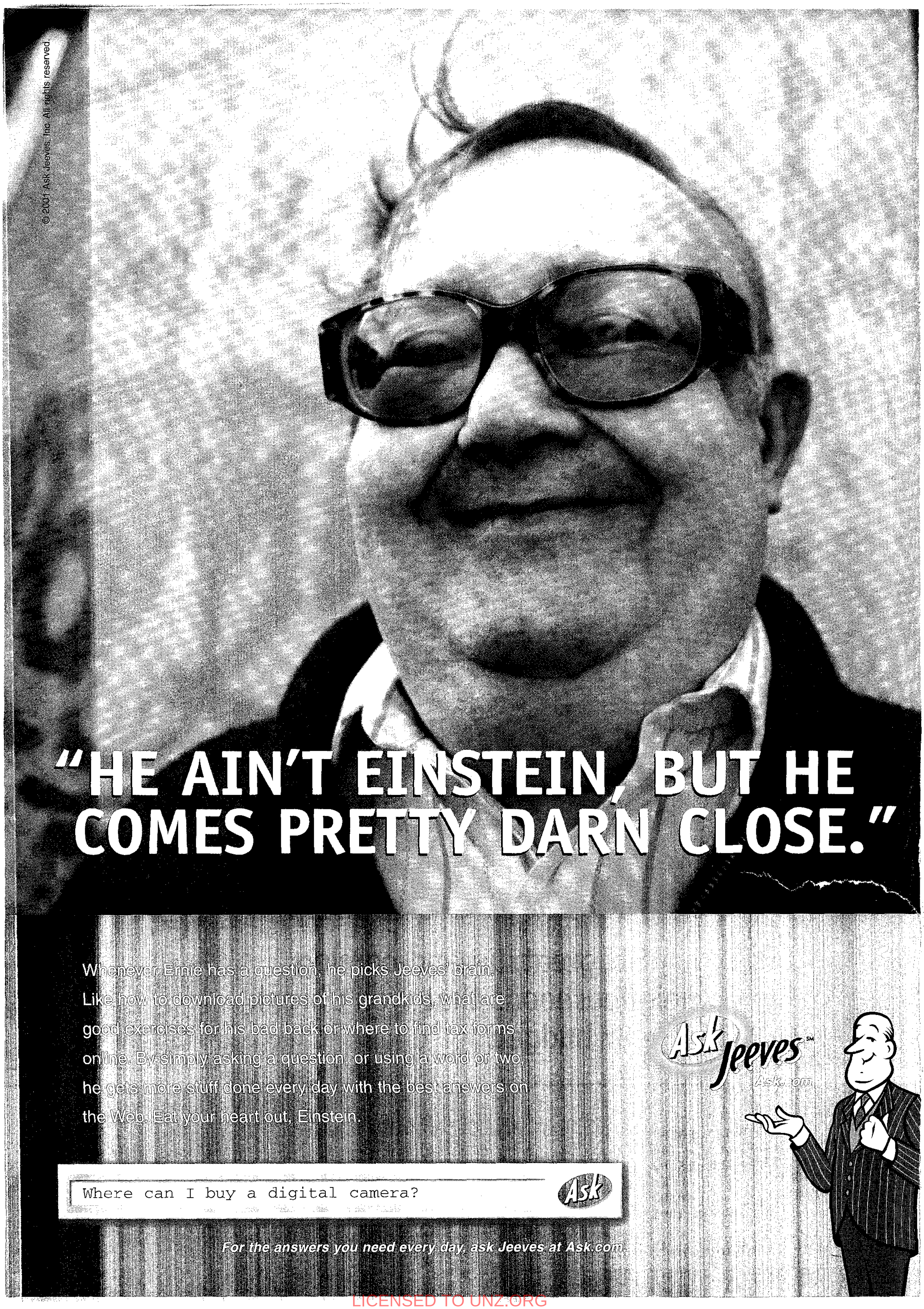
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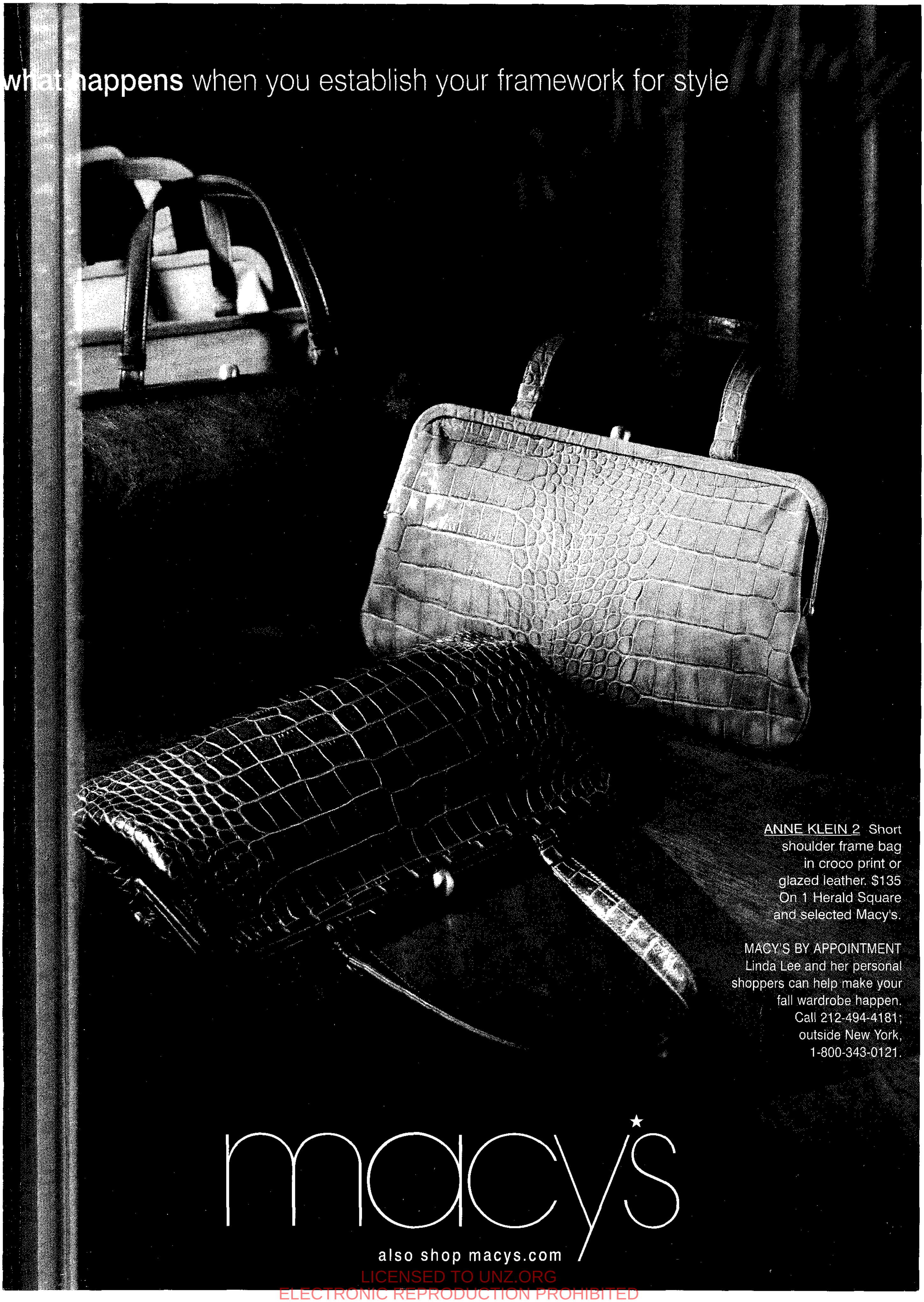
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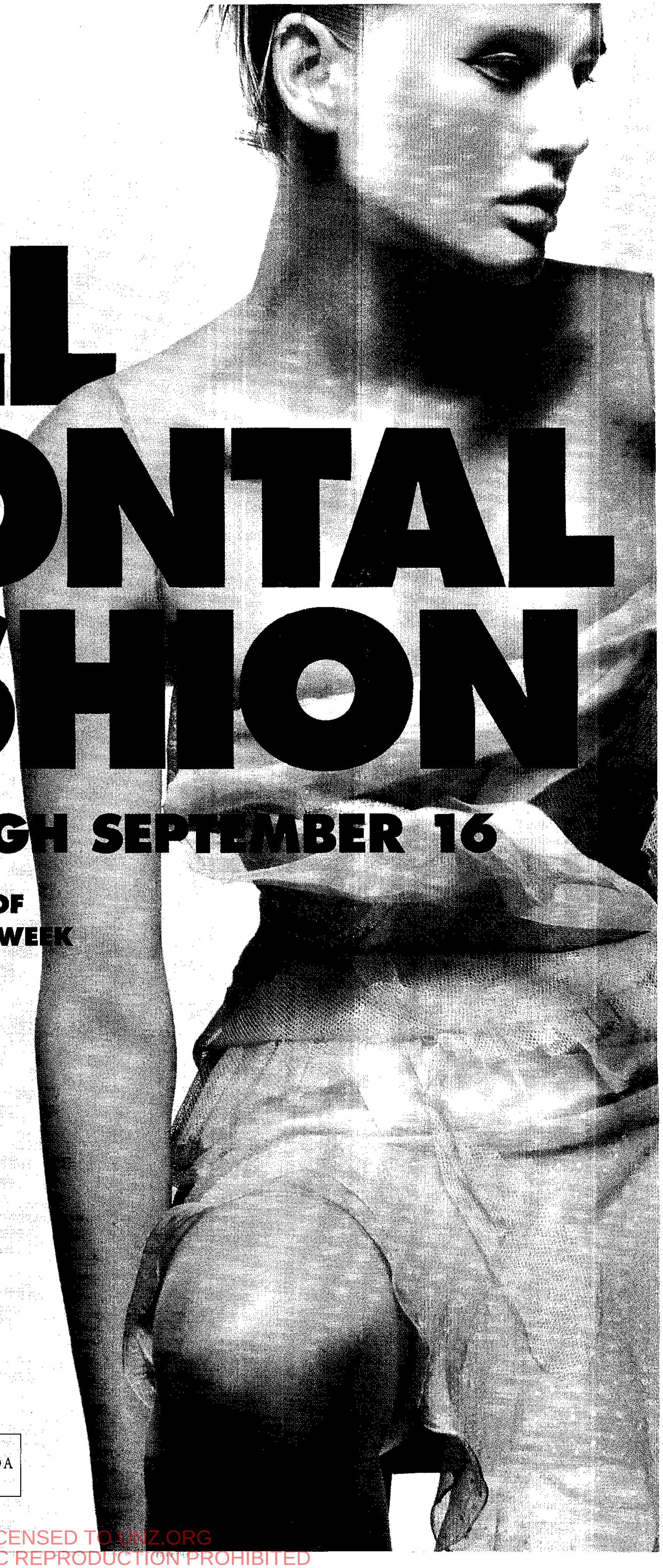

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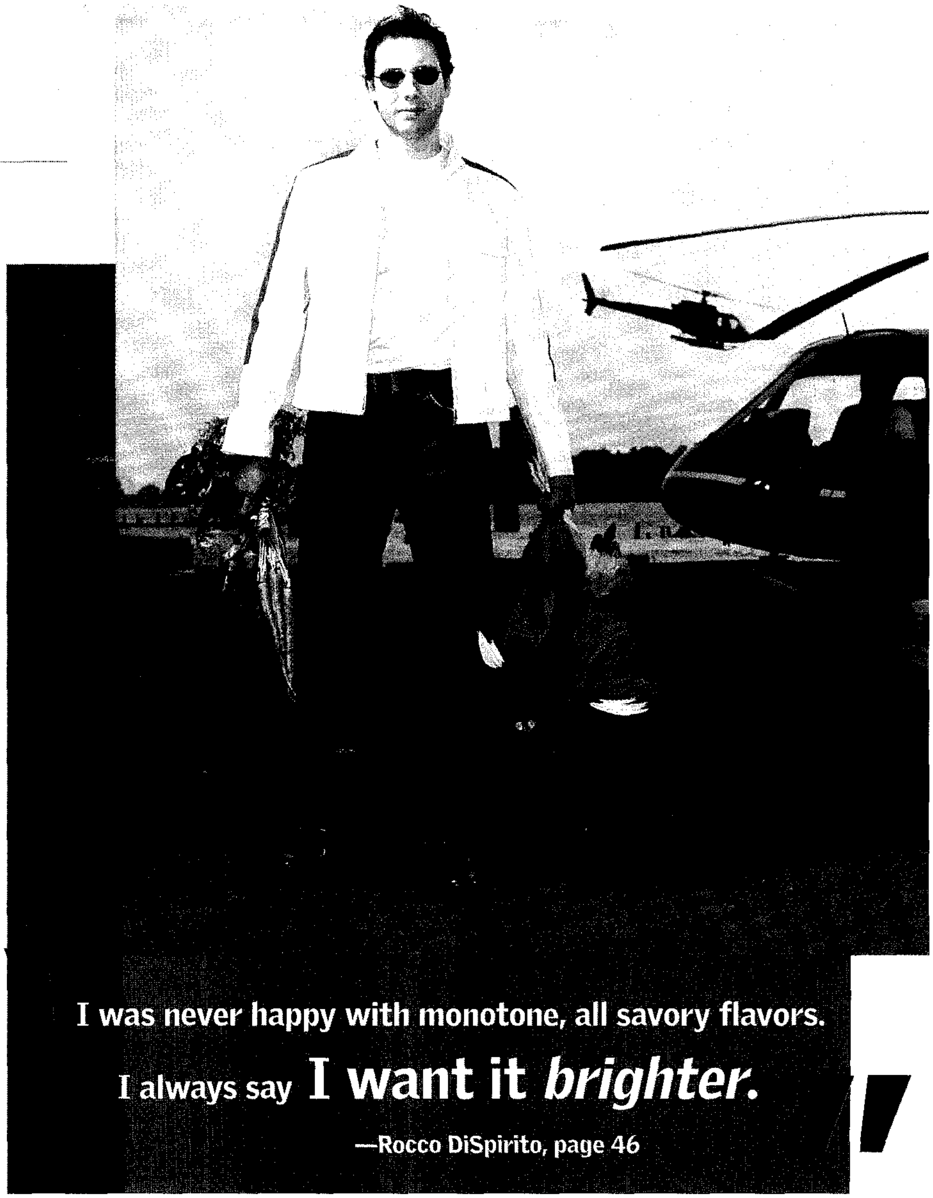

"I was never happy with monotone, all savory flavors. I always say I want it *brighter.*"

—Rocco DiSpirito, page 46

34 **Moving On Up** By Rob Turner
The highest culture, the finest dining, the intoxicating anonymity of the urban lifestyle—what's not to love about New York City? Well, the skyrocketing rents, for one thing. But jaded—not to mention broke—New Yorkers shouldn't lose faith yet. Herewith, our picks for six great neighborhoods (within commuting distance of midtown, of course) where the prices remain reasonable—at least for now.

42 **A Novel Idea** By Derek De Koff
Chip Kidd revolutionized the obscure field of book-jacket design—and became, in the process, something of a celebrity. But Kidd is not one to be pigeonholed. He's written a comic novel, called *The Cheese Monkeys,* which is—surprise—a triumph. Next up? Movies, jokes a friend, "directed by and starring you-know-who."

46 **Rocco, Star** By Sarah Bernard
Rocco DiSpirito, who grew up in the culinary Babel of Queens, is perhaps New York's hottest young chef, known for the jazzy taste combinations he serves up at Union Pacific. Now he's moved on to a distinctively Manhattan babble of TV appearances and A-list parties. Is it possible to be a celebrity and a great chef at the same time?

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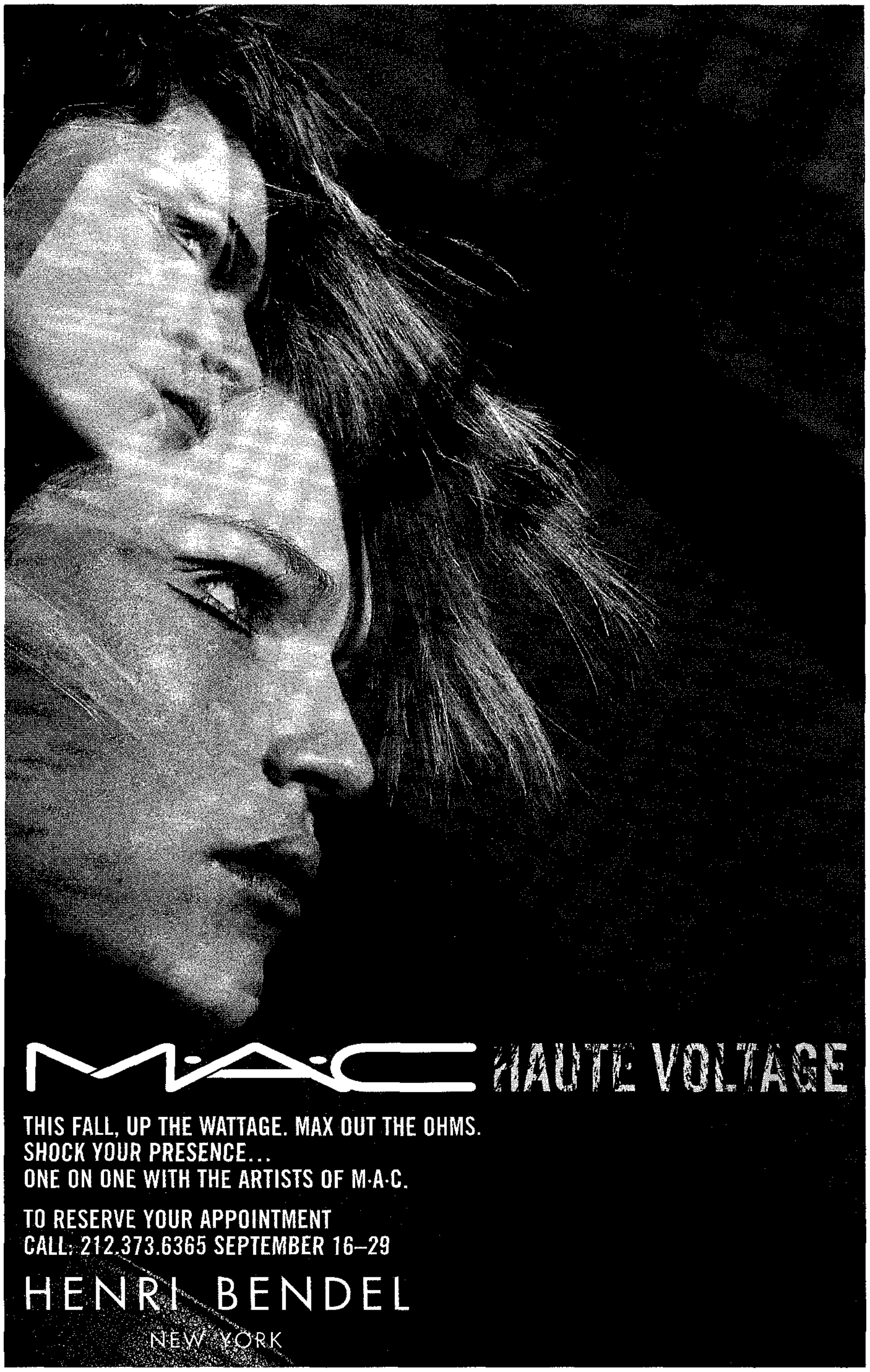
Photograph by Ben Baker.

Volume 34, Issue 35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Letters

> "My doctor is able to turn neurotic obsessions into general unhappiness. What more can a person ask for?"
>
> —Laurie Siegel

Shrink Rap

As a practicing psychologist, I was disheartened by Jennifer Senior's decision to continue in therapy ["Sorry, Your Time Is Not Up," August 20]. She seems insightful, honest, and capable of knowing what is best for her. People tend to be experts at their own lives, but they too often defer to professionals instead of trusting their own instincts. Ms. Senior seemed clear in what she needed. Had her therapist trusted her client, her client may have learned to trust herself.

Renee Goodstein
ASSISTANT PROFESSOR OF PSYCHOLOGY, ST. FRANCIS COLLEGE
BROOKLYN

Sitting on one's can, raking in $15,000 annually just for listening to a patient fantasize about the office paint job, is one sweet racket. Twenty years hence, Jennifer Senior would be a heck of a lot happier harvesting the proceeds of having put her analyst's fees into Merck. Just imagine if *New York* Magazine could get subscribers to renew by running a guilt trip on them.

Mark Klein, M.D., OAKLAND, CALIF.

Jennifer Senior provided a thoughtful, entertaining, and generous description of her successful efforts to work through her ambivalence about her psychoanalysis, with the help of her patient and competent female psychoanalyst. Despite the happy result, the story was illustrated by a photo-essay of a sadomasochistic bondage fantasy in which a male analyst holds a sexy, spike-heeled woman manacled to an analytic couch. I do not dispute the marketing wisdom—and humor—of this approach, but it does seem to rather misrepresent the gist of Ms. Senior's otherwise well-constructed story of her experience.

Phillip Freeman, M.D.
NEWTON, MASS.

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Divorce my therapist? Not a chance! When I think about my out-of-pocket payments for 50-minute hours, I sometimes fantasize about the clothes, jewelry, and other material possessions I could acquire with this money. Nothing comes close to what Carl Rogers termed "Unconditional Positive Regard," that special feeling that provides me with a return on my investment. My doctor has the unique ability to turn neurotic obsessions into general unhappiness. What more can a person ask for?

Laurie Siegel, MANHATTAN

Jennifer Senior, in her struggles with her analyst, compares herself to a lapsed Catholic with a priest. The metaphor is apt. Psychoanalysis today is more a religious exercise than a scientific or therapeutic endeavor. Like any system of dogma, its goal is, ironically, not self-examination but self-justification. I would advise her to take the time to check out other systems of psychotherapy rather than run around asking questions of other analysts. The analysts, of course, look down their noses and judge them inferior. They have to. To do otherwise would precipitate in them a crisis of faith.

Robert Rosenthal, M.D., PRINCETON, N.J.

The Bloomberg Brigade

Michael Wolff's column about Michael Bloomberg says more about its author than about the mayoral candidate ["This Media Life: Bloomberg News," August 27]. Mr. Wolff must be so lacking in charm himself that he lacks the ability to judge it in Bloomberg. It is well known that his employees adore him and he them. He doesn't have a superior attitude toward people with less than himself. So if he has an ego, he has certainly kept it in check when it comes to his dealings with his fellow man. This is as perfect a mayor as we could ever have.

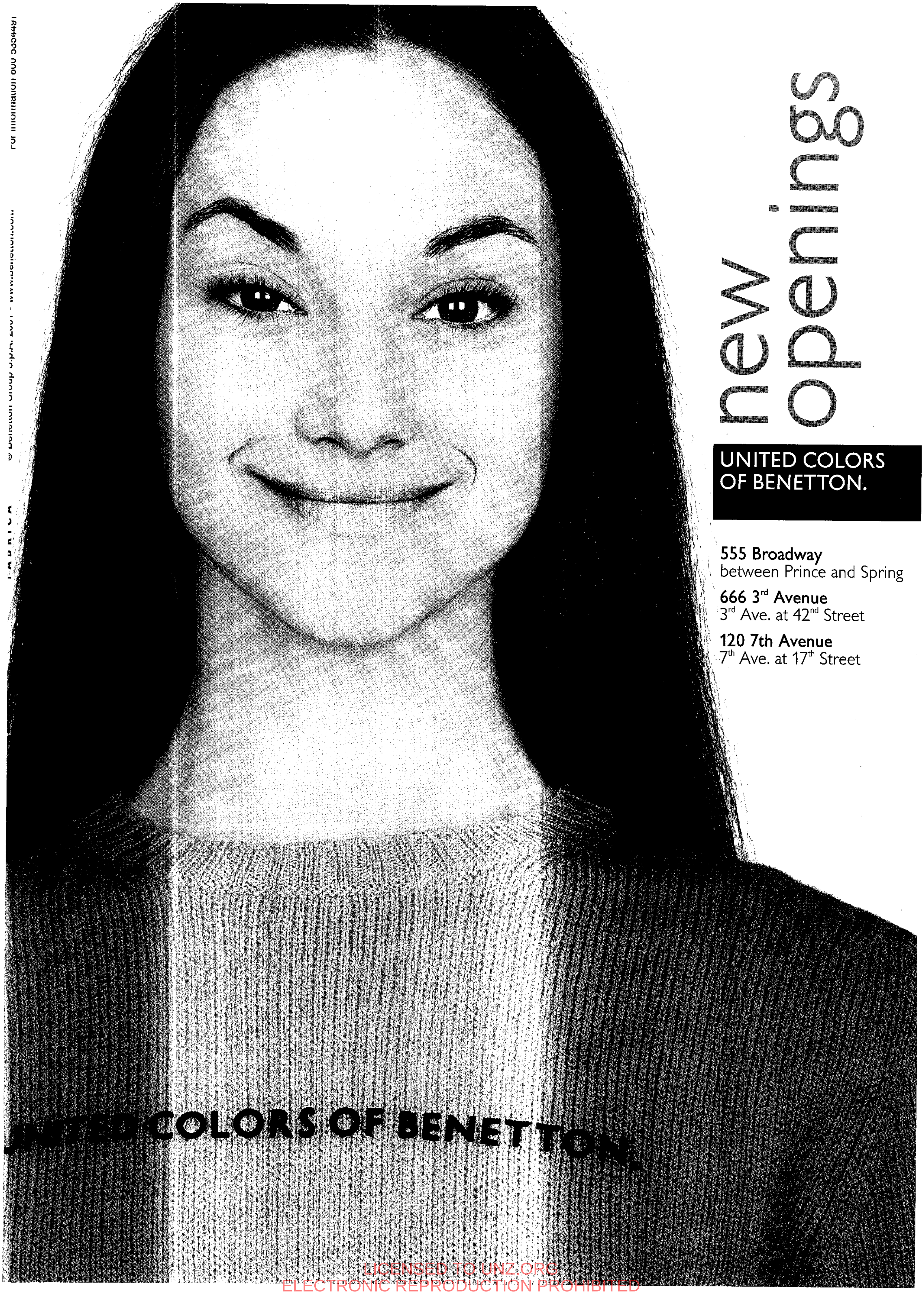
Margaret Rapetti, MANHATTAN

Apparently Michael Wolff has no affinity for the "deeply boring" financial-information business, so maybe he can be forgiven for his complete and total lack of understanding of our professional product. But as a so-called media columnist, he should at least have bothered to get his facts straight about Bloomberg Television's distribution. Far from being a cable channel "significantly smaller than CNNfn," it shares the exact same U.S. distribution as CNNfn and is growing at over five times their rate. He could have easily gotten those figures from the latest Kagan report, a widely sourced industry publication from Primedia—the parent of his own magazine. Those facts, Mr. Wolff, are what make stories credible.

Christine Taylor
DIRECTOR, BLOOMBERG PUBLIC RELATIONS, MANHATTAN

Michael Wolff replies: *According to the industry magazine* Cable World, *as of May 31, Bloomberg television could reach 16.6 million cable subscribers, with over half of that reach having been added in the past year. CNNfn reaches 17 million subscribers. Bloomberg's recent growth has come via satellite services, which account for almost two thirds of its distribution. A larger portion of CNNfn, on the other hand, is via analogue systems that, with a smaller number of channels, produce significantly higher audience ratings.* ■

Photograph by George Lange.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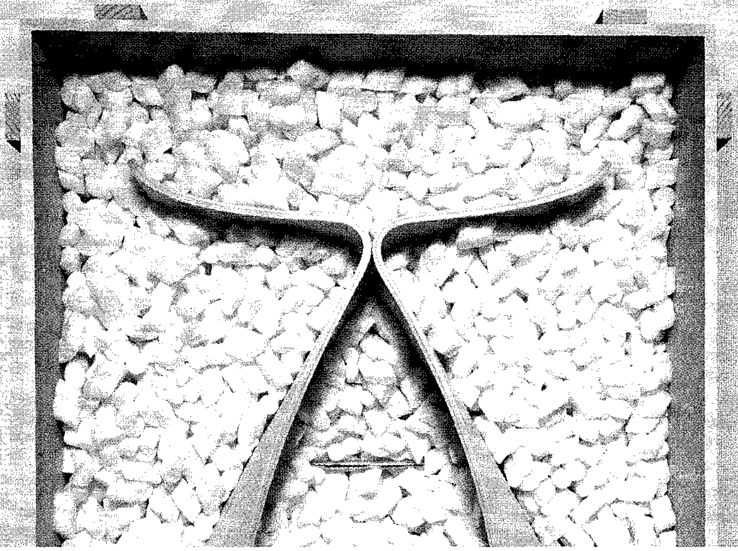


Between the Lines

LET'S FACE IT: AS A MAKES-THE-WORLD-go-round prime mover of the city's social life, money just isn't cutting it (watching the NASDAQ these days isn't much of a spectator sport). But there's a silver, possibly rubberized, lining to these financial clouds: If New Yorkers aren't fantasizing about their stock-market fortunes, they have a lot more free time to concentrate on their sex lives.

Which is one reason why, this week, we're inaugurating a column about sex, by Amy Sohn, called "Naked City." (We've also added, in recent weeks, a column on New York's ever-expanding medical universe by Joanne Kaufman.)

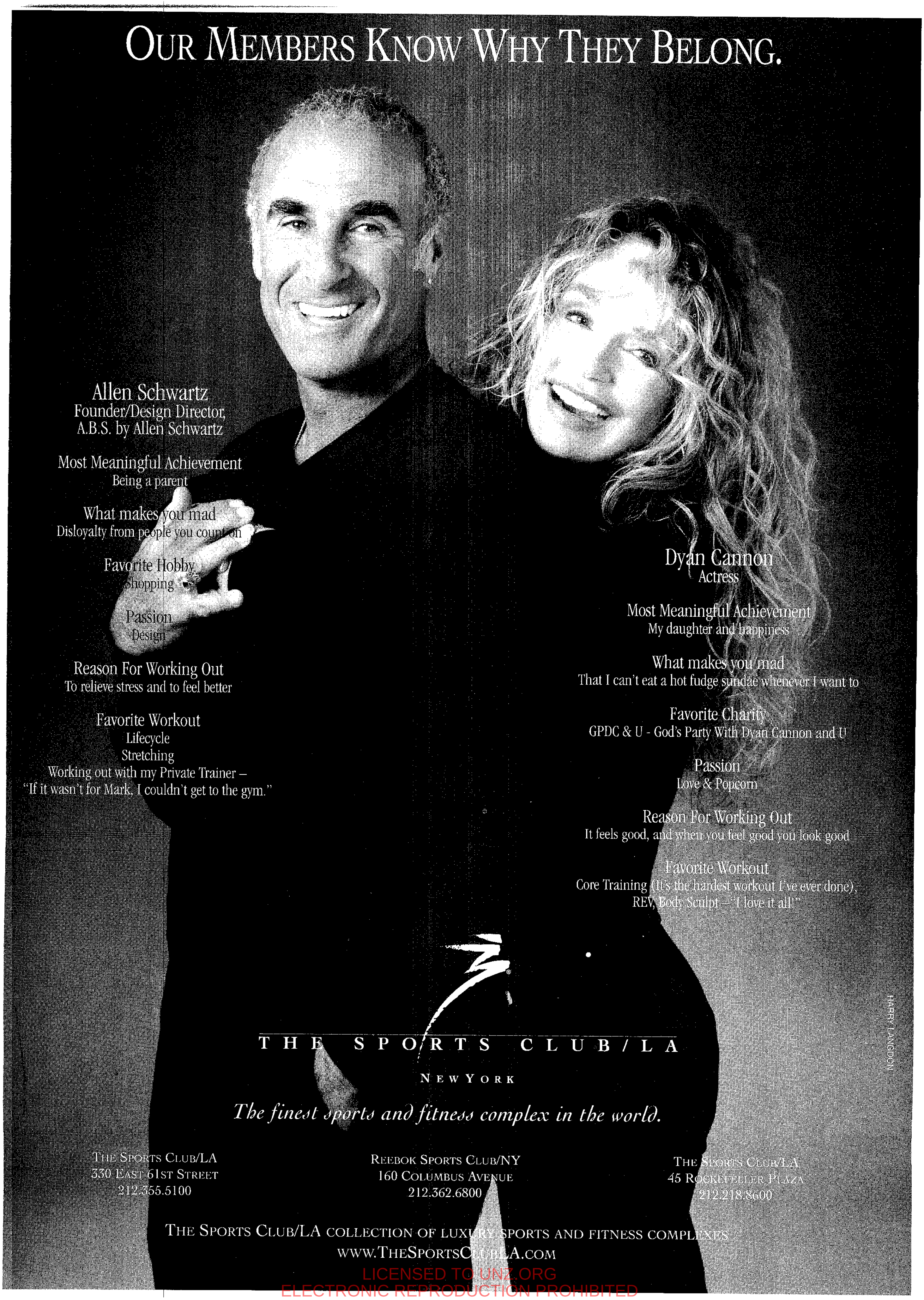
The title of Sohn's new column is borrowed from the fifties cop show, which referred in its tagline to the 8 million stories in the Naked City. Sohn finds the title apt—although the stories are liable to be rather different from those on the show. "What I'm trying to do with the column is write about a different person's story each week, focusing on their relationships and their sex life."

Sohn, whose novel, *Run Catch Kiss,* published by Simon & Schuster in June 1999, was, as she writes, "69 percent autobiographical," also wrote a column for *New York Press* a few years ago that was an—almost—no-holds-barred account of her own experiences between the sheets. But—though she'll admit to certain exhibitionistic tendencies—ultimately she found the relentless self-revelation exhausting. "I'm excited to be on the other side," she says—"to be the voyeur myself."

Not that Sohn wants others to have all the fun. In her first column ("The Newbie," page 32), she takes a friend from out of town to her usual nighttime haunts and watches as the friend guilelessly, effortlessly seduces the men the two meet. "She had outsexed me, outflirted me, out-me'd me," Sohn writes, with some bitterness.

Eavesdropping on the intimacies of strangers is a big part of life in the Naked City—something few people do better than Amy Sohn. ■

OUR MEMBERS KNOW WHY THEY BELONG.



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Most Meaningful Achievement
Being a parent

What makes you mad
Disloyalty from people you count on

Favorite Hobby
Shopping

Passion
Design

Reason For Working Out
To relieve stress and to feel better

Favorite Workout
Lifecycle
Stretching
Working out with my Private Trainer –
"If it wasn't for Mark, I couldn't get to the gym."

Dyan Cannon
Actress

Most Meaningful Achievement
My daughter and happiness

What makes you mad
That I can't eat a hot fudge sundae whenever I want to

Favorite Charity
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Passion
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Reason For Working Out
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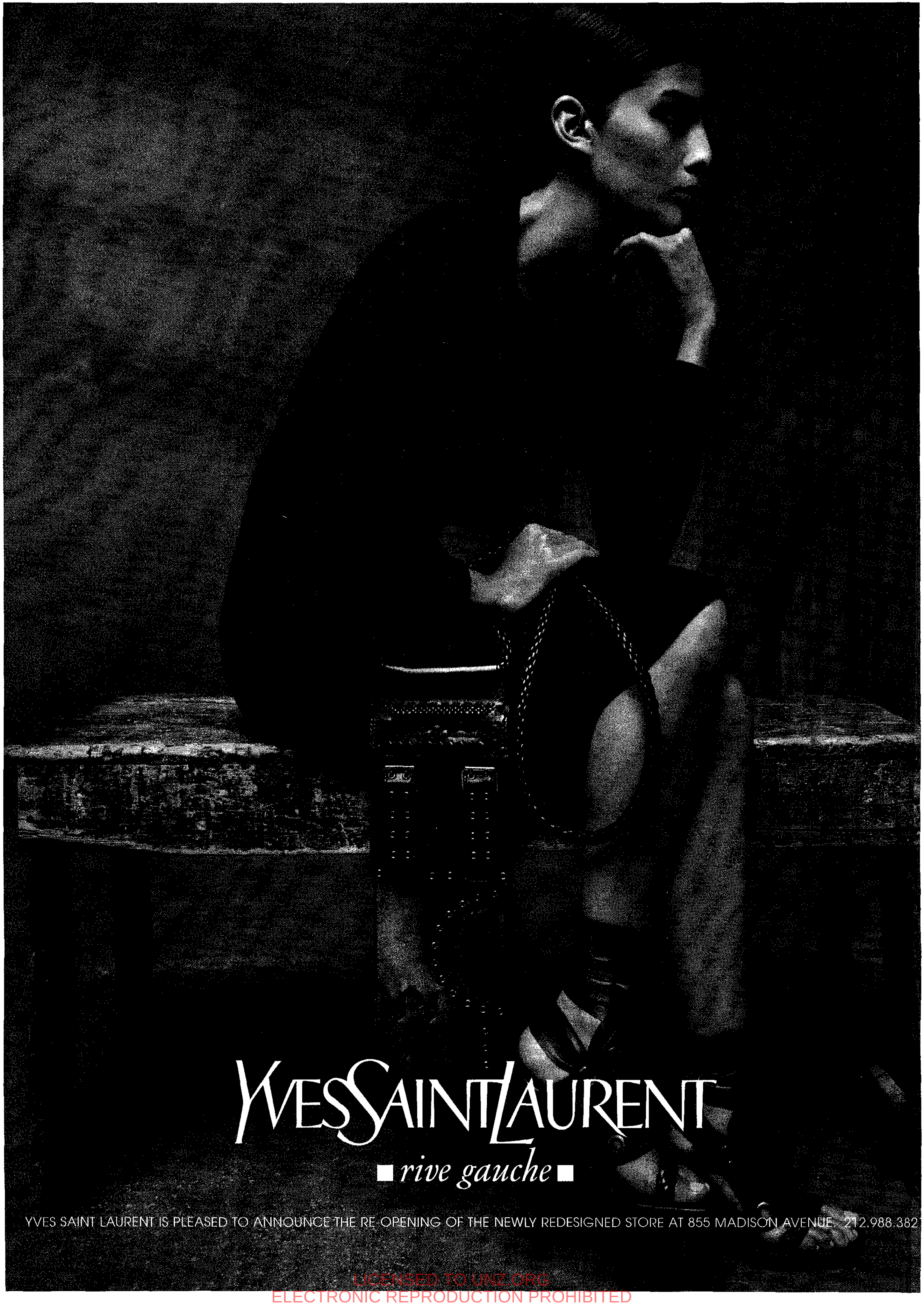
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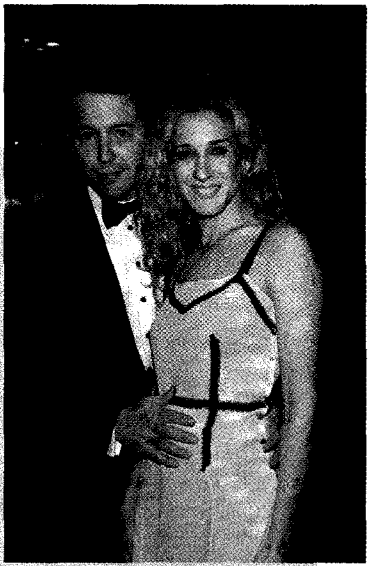
By Marc S. Malkin

Sarah Jessica Bets the Farm



Earlier this summer, we reported that **Sarah Jessica Parker** and **Matthew Broderick** were thinking about buying a home in Bridgehampton that Parker sort of stumbled upon unexpectedly. Well, it's time to send them a housewarming present. The couple bought the five-bedroom 1850s Victorian just before Labor Day. They also picked up some land and an equally old barn next door, which they plan to convert into a guesthouse. They paid a little less than $2 million for the 1.5-acre spread, a source close to the *Sex and the City* star tells us. "She's going to do extensive work on the house," the source says. "She said she wanted something big enough to hold her large family." (Parker is one of eight children.) The couple—longtime renters on the East End—weren't even looking when Parker got a peek at the home. Our source says she fell in love with the place when she was tagging along with a pal who was house-hunting.

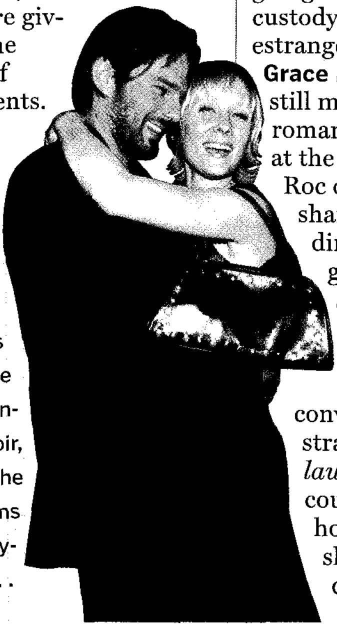
Gandolfini's a Hit: Getta Loada These!

Just the sight of **James Gandolfini** makes some women want to rip their clothes off. *The Sopranos'* star was meeting friends at Spread, where Full Frontal Fashion host **Robert Verdi** was celebrating his 33rd birthday in the downstairs lounge. As soon as Gandolfini arrived, "everyone suddenly got on their cell phones," says one observer of the chatty fashionistas. ("But there was no reception!" Verdi complains.) About a dozen women rushed Gandolfini, cameras in hand. One, an adoring blonde fan, grabbed him by the arm and pulled him toward her, while a brunette offered to give him an impromptu flash: "She said, 'Hi, I love your show, can I show you my breasts?' " Gandolfini—who's been happily married to wife **Marcy** since 1999—politely declined: "No thanks. I'm not working tonight."

Pink: Let's Hear It for the Boys

Potty-mouthed singer **Pink** spent two recent nights hitting gay hot spots, looking for go-go boys to entertain at her raunchy 22nd birthday bash last week at Eden. The rapper and her stylist best buddy, **Derek Khan,** hired chiseled Adonises—and dressed them in D&G briefs—from Stella's and Esquelita, and at least one from an escort service. Many of the guys asked if they'd be participating in more than just dancing. "They thought we wanted them for some sort of celebrity orgy," Khan told us. Although the party pair were interested in a few of the men from the Gaiety, a full-frontal strip joint in Times Square, a stunned Khan said, "They were too expensive, and they were giving us the names of their agents. They wanted contracts!" Things were easier at Flashdancers, where they chose a few female strippers—and several lap dancers asked Pink to sign autographs for their kids.

De Niro Finds Love During Wartime



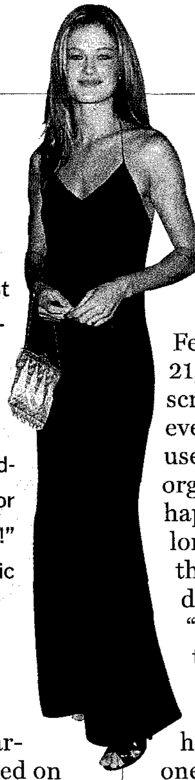
Robert De Niro may be going through a nasty custody battle with his estranged wife of two years, **Grace Hightower**, but he's still making time for romance. The actor was at the new TriBeCa eatery Roc on Labor Day night, sharing a candlelit dinner with a gorgeous young woman at a back-corner table. The couple spent about two hours engrossed in conversation (the straitlaced actor even *laughed out loud* a couple of times) while holding hands and sharing a pasta dinner along with a bottle of wine, a spy

Heche Probably Won't Be Hitting P-Town

If you haven't gotten enough of **Anne Heche** and her new hubby, **Coley Laffoon**, here are some more goodies for you. We hear Laffoon's bachelor party was a low-key weekend in Ensenada, Mexico, where he was joined by his brother, **Brent**, a childhood friend from Miami, and a pal from Los Angeles. We also hear that the couple are going to honeymoon on Cape Cod after Heche finishes crisscrossing the country on a ten-city book tour promoting her memoir, *Call Me Crazy*. "The details aren't set, but they've both been talking about the Cape," a source close to the newlyweds tells us. A rep for the couple confirms the jaunt to Mexico, but declined to talk about Cape Cod: "As far as the honeymoon goes, we're obviously not going to comment on what the location is . . . We're hoping to give them a little privacy."

Photographs: from top, Keith Bedford/WireImage.com; Kevin Mazur/WireImage.com; Evan Agostini/Image Direct.

Intelligencer



Missing: Katie Couric's Autograph

Supermodel **Carolyn Murphy** may have just been signed to join **Liz Hurley** as the newest face for Estée Lauder, but it's the *Today* show that really gets Murphy excited. While waiting to appear on the morning show last week to promote the Lauder deal, she whipped out a small camera from her bag and started taking pictures in the greenroom with company bigwigs **Aerin Lauder** (who also was appearing on *Today*) and **Patrick Bousquet-Chavanne**. After the segment, while Murphy and **Matt Lauer** got all gooey about their toddlers, she asked the morning-show co-hosts to autograph a printout of the script used for her spot for her 9-month-old daughter, **Dylan**. Lauer scribbled, "Good luck. Be happy!" **Soledad O'Brien** wrote, "Congratulations to your mommy." **Al Roker** got a bit more artistic by including a doodle of a smiling sun, along with the note, "Sunny Skies."

reports. De Niro and Hightower are due back in court on September 28 after a judge ordered them to see a mental-health professional for an evaluation before he could decide custody of their 3-year-old son, Elliot.

But Would Philip Johnson Live There?

Big-ticket architect **Philip Johnson** describes his design for a proposed 26-story luxury residential tower at 328 Spring Street as "sculpture." But we wonder if he knows that its developer, **Antonio Nino Vendome**, has at least one other property that sounds more like a slum. Residents of a Vendome-owned Grand Street building have run to us with stories of vermin infestations, radiators that take a full year to fix, drunk repairmen, and crumbling ceilings held up by foamcore—and that's just *inside* the apartments. "The hallways are never cleaned," gripes one tenant. "They tore all the linoleum off the stairs years ago," says another, "and they still haven't replaced it. We're basically walking on plywood and tar paper." Vendome begs to differ. "That property was severely depressed when I took it over five or six years ago," he says. "The linoleum has to be taken care of," he admits, "but I'm building a temporary art gallery at 328 Spring Street, and the floors there are plywood. If a multimillion-dollar piece of art can rest on it, then I don't see why the tenants are complaining."

Brinkley Has No Use For An Older Model

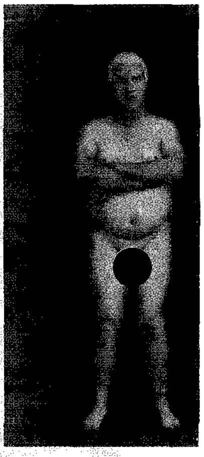
Christie Brinkley and hubby **Peter Cook** are taking advantage of the East End's infamous traffic snarls to sell their silver Mercedes G wagon. Driving past Cook's office complex on Montauk Highway and Station Road in Watermill on Labor Day, attentive Hamptonites noticed Brinkley's four-year-old Mercedes parked on the side of the road with FOR SALE signs. The couple decided their Lexus SUV was enough. "It's a question of how many SUVs do you really need?" Cook said with a laugh. Bonus for the buyer is the bumper sticker supporting Brinkley's well-known anti-nuke cause. "Yes," Cook said. "It does come with a STOP HONKING, I'M EVACUATING AS FAST AS I CAN. CLOSE MILLSTONE sticker."

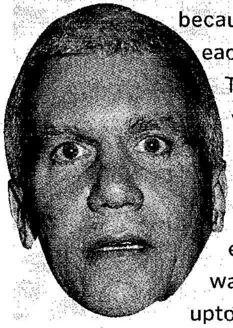
RAG MASTERPIECE Julian Schnabel's latest work took him a mere two minutes to create. Asked to design the poster for the Hamptons International Film Festival, October 17 to 21, Schnabel simply scribbled the name of the event in black paint on a used drop cloth. And the organizers couldn't be happier. "It's not how long it takes to create the art," gushes festival director **Denise Kasell**, "it's how long it takes to come up with the idea, and I don't know anybody who could have come up with this one but Julian Schnabel."

DIOR FOLDS Never let it be said that **Hedi Slimane** takes no pride in his work. The Christian Dior Homme creative director was spotted recently at Barneys checking out his own line and—with the humility of a Gap salesperson—folding the sweaters. "There were only like four of them," our spare eyes told us, "but he made sure they were perfect."

Additional reporting by Catherine Townsend and Aric Chen.

Do Not Fold, Spindle, or Mutilate. *Please.*





First it was **Tony Shafrazi**. Now it's **Larry Gagosian**'s turn. Artist **Julie Harvey**, who caused a stir in March by sending out postcards reproducing a not-so-nice portrait she painted of Shafrazi, is mailing thousands of similar cards of Gagosian to art-world biggies in New York, Beverly Hills, and London, where Gagosian owns galleries. Although Harvey's Shafrazi bit was more personal because of an unpleasant encounter she claims they had with each other in the eighties, she's never met her latest subject. The portrait includes a somewhat crooked male appendage with a question on the back, "Does size matter?" She says the entire project is being funded by a collector friend of Gagosian's. "Larry is one of the biggest dealers and a main member of the 'boy's club,' " Harvey tells us. "I felt he needed to be portrayed au naturel." But, she says, "he's a very attractive guy, so it was really hard to do. His face is just wonderful to paint." A staffer at Gagosian's uptown space said he was traveling and couldn't be reached for comment.

Photographs: from top, Henry McGee/Globe Photos (2).

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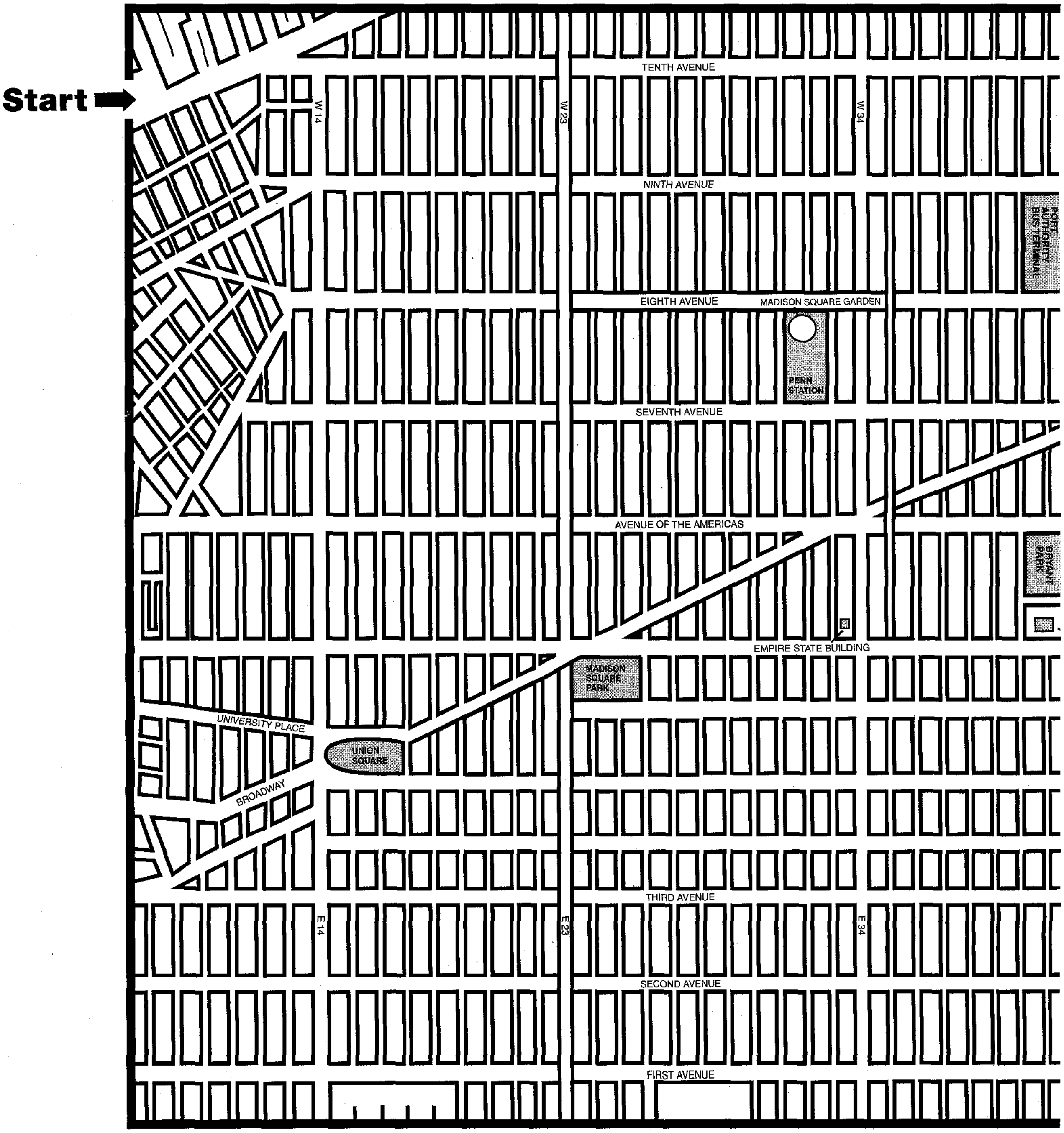
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AVENUE OF THE AMERICAS
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MADISON SQUARE PARK
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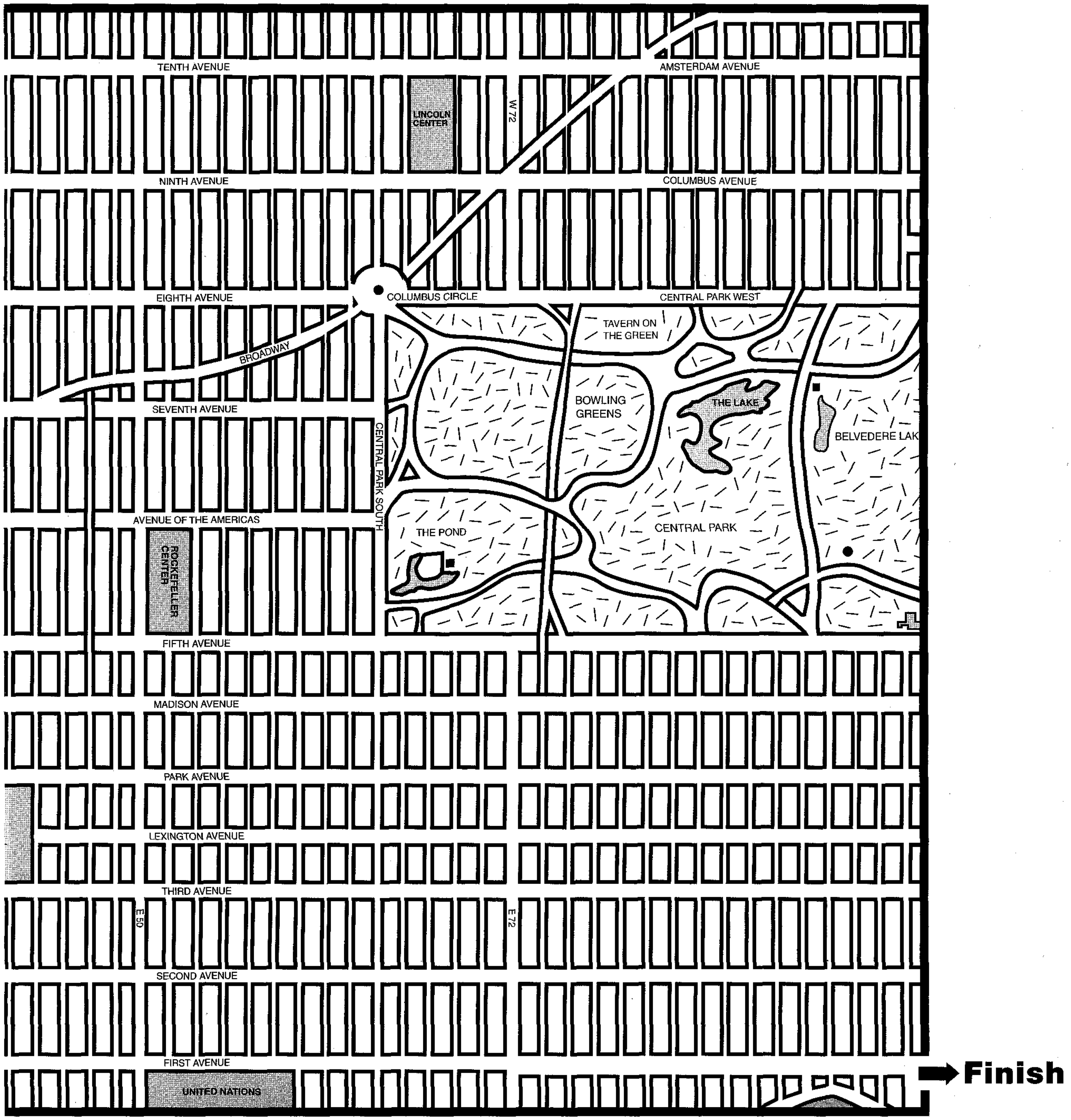
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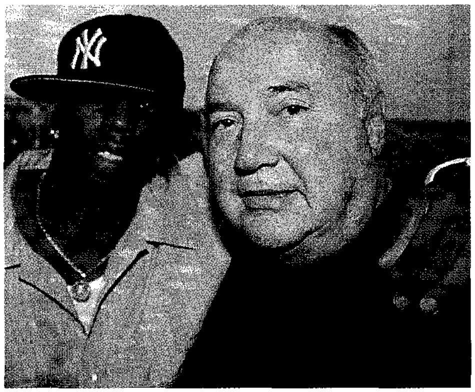
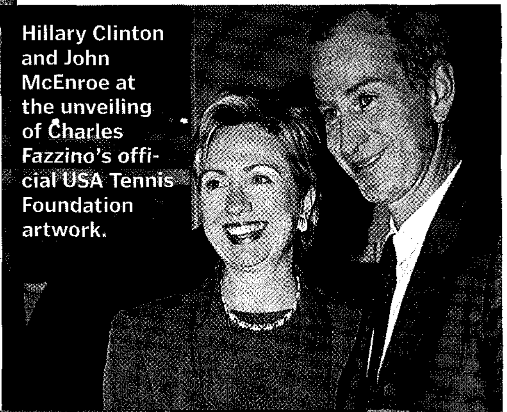


Sean "P. Diddy" Combs and Kal Ruttenstein at Bloomingdale's for the launch of Sean John *Loungewear.*

Lady Bunny at Pier 54 for Wigstock 2001: The Final Blowout.

Russell Simmons and Willa Ford at the opening of the Stuff Store.



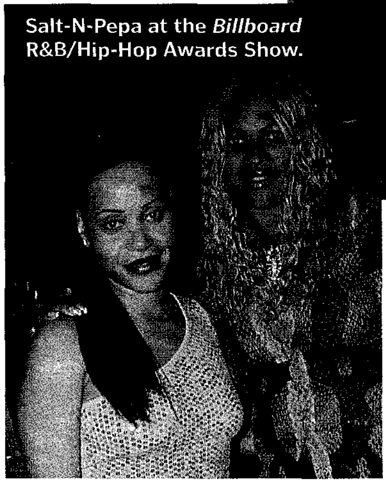
Hillary Clinton and John McEnroe at the unveiling of Charles Fazzino's official USA Tennis Foundation artwork.

David Yurman, Christie Brinkley, Michael Bloomberg, and Peter Cook at the Hampton Classic Horse Show.

Julie Bowen at Chanel's fall makeup-collection launch in honor of Susan Sterling.

Egon, Diane, and Alex von Furstenberg at DVF Studio for a cocktail party welcoming Peter Arnold as executive director of the CFDA.

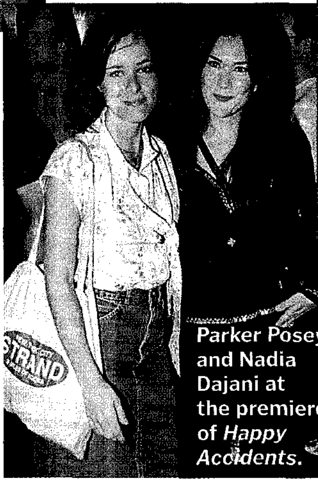
Horacio Silva, Lee Carter, and Melissa de la Cruz at Eugene celebrating the publication of *Cat's Meow,* De la Cruz's first book.



Salt-N-Pepa at the *Billboard* R&B/Hip-Hop Awards Show.

Sandra McConnell and Debbie Bancroft at Bow Wow Brazil, a benefit for the Animal Rescue Fund of the Hamptons.

Charlie Rose and Amanda Burden at Aces Restaurant for the first night of the U.S. Open.



Parker Posey and Nadia Dajani at the premiere of *Happy Accidents.*

Photographs by Patrick McMullan

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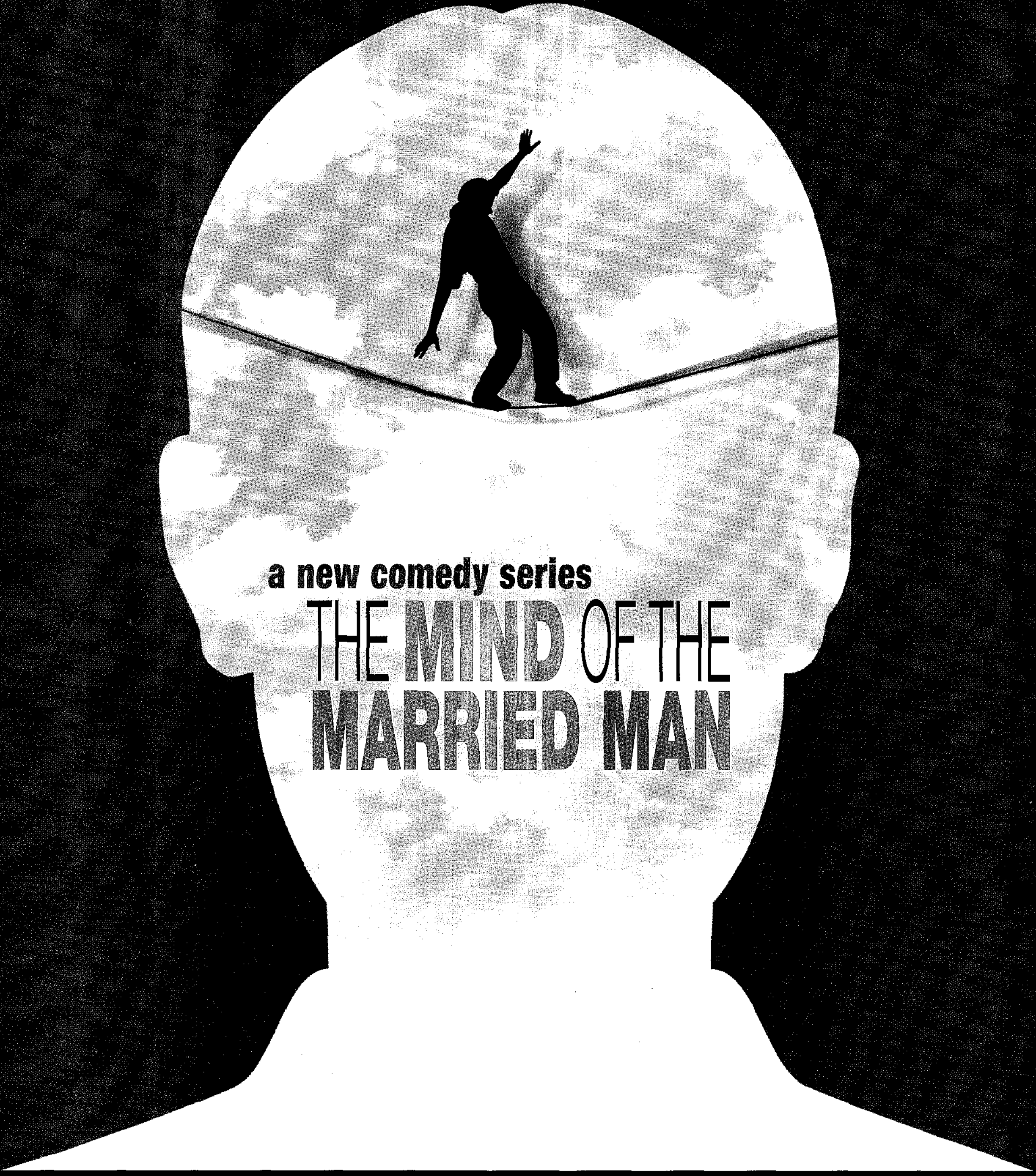

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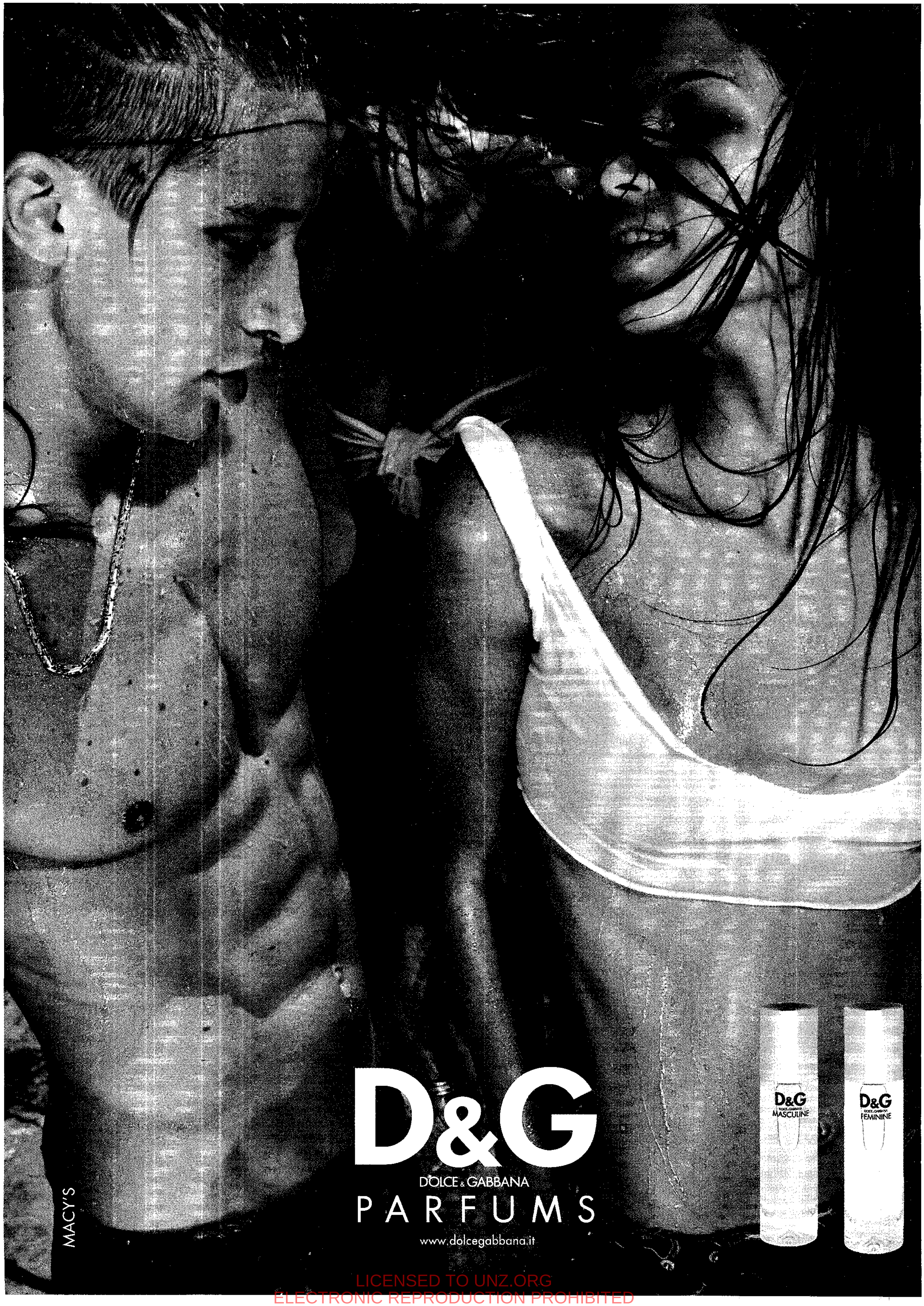
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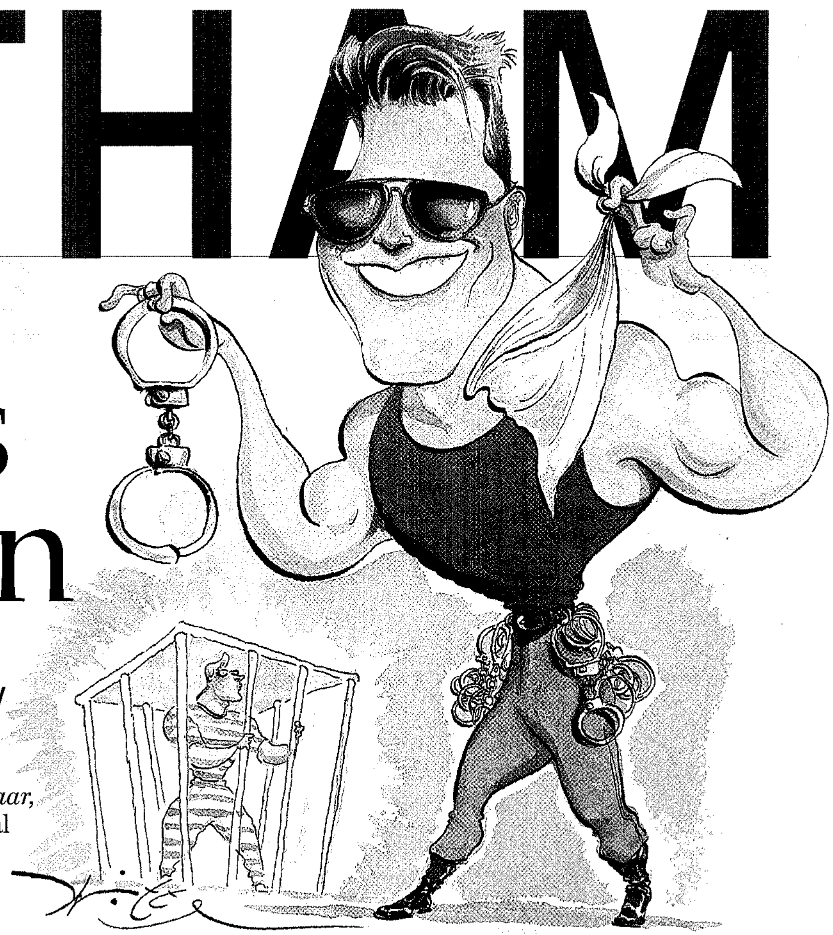
I went to Elaine's twice, and fights erupted . . . Gradually, I stopped going to social gatherings in New York—Pauline Kael

GOTHAM



Prisoners of Fashion

The Fashion Week circus, writes designer **John Bartlett**, has devolved into self-parody An air-kiss goodbye to all that.

Beyond the smoke and mirrors of New York Fashion Week lies the unspoken, underlying reality of economic uncertainty, retail sluggishness, and "designer-fatigue syndrome." As the fashion police patrol the runways this week for clues to next spring's trends, many designers are moving toward smaller shows, less hype, and, God forbid, fewer front-row seats!

It seems like ten years ago Manhattan fashion shows were a rarity, staged in a designer's studio and housing only the die-hard editors and retail execs. Today the runway has become a caricature of itself, where the majority of the audience travels with its own camera crew and even the most enthusiastic voyeurs have perfected the studied ennui of a junior Condé Nast editor. Seating the front row has evolved into a dangerous game of musical chairs, since it is next to impossible to remember with whom each journalist is on speaking terms. With Glenda Bailey (the nicest woman in fashion, by the way) now at the helm of *Harper's Bazaar,* perhaps the proverbial sunglasses will come off and the front row will be a friendlier place to be.

Major fashion shows can cost somewhere in the vicinity of $200,000 and up. Over the years, my own shows have escalated in price from $3,000 (for my first show, eight years ago, in the back of a flower shop) to more than $150,000 for a menswear blockbuster held last year in Florence. If you divide that number by the number of fashion VIPs (roughly 600), the price per seat averages out to about $250. As my accountants have pointed out, I could easily take each guest for a personal helicopter ride over Manhattan and still save money.

But the backstage interviews and wall of cameras at the end of the catwalk become addictive. Like cocaine (I've been told), once you have had a taste of being in the spotlight it is hard to go without it. People ask you life-altering questions like, "Which is more important, day or evening?" and your press-smile exercises start taking up a bigger part of your morning. And yet, as soon as the show is over (my last runway show ran just over twelve minutes), the air-kissing and flashbulbs migrate en masse to the next show, where another designer is waiting like a Stepford wife to welcome her hungry husband home.

That's partly why I've opted this season to present my collection as an installation rather than a full-blown runway affair. In the past, still-life presentations have tended to be a bit cheesy, with models positioned in front of a roaming audience much like animals in a petting zoo. But as the worlds of fashion and art continue to collide (read Vanessa Beecroft), the use of installation as an alternative to the rote of runway is presenting new challenges and welcome alternatives to front-row roulette and sound-bite anxiety.

Taking inspiration from Jean Genet, the French felon who wrote his first novel in prison, I am constructing an erotic, all-male panopticon at the Armory where the model/inmates will be viewed inside abstract cells situated in a circle with yours truly handcuffed (I hope) in solitary confinement in the center.

At first, the idea of not showing on a traditional runway left me a bit ego-empty—designers work for six months for those fifteen minutes of fame. But the more I fantasized about creating my very own *Oz,* the more excited I got about replacing the curtain call with a set of handcuffs and a straitjacket. The catwalk will always be an integral part of the fashion universe, and I am thankful (sincerely) to have had the honor to be part of its odd curiosity. But now more than ever, authenticity is what New York needs if the world is to ever take us seriously as a fashion capital.

Illustration by Michael Witte.

THE BIG QUESTION

What's your favorite thing about Fashion Week?

Gisele Bündchen, model: "Seeing everyone again. Everyone who travels all year long is finally in the same place."

Amy Spindler, style editor, *New York Times Magazine:* "The first big show—it's like back to school for exceptionally acquisitive grown-ups. You get to see who ordered the same frocks and who got sent back to the second row. It's unending intrigue for an hour. Then everyone settles into jaded disinterest for the season."

Glenda Bailey, editor-in-chief, *Harper's Bazaar:* "The *only* thing I'm interested in is the clothes."

Alice Roi, designer: "How none of the models can figure out which way to put my clothes on."

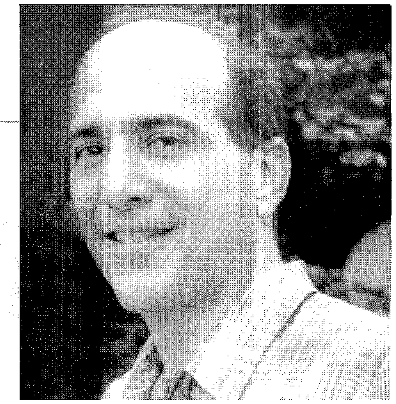
Nicky Hilton, socialite: "I like *everything* about it."

Michelle Rodriguez, actress, *The Fast and the Furious:* "What's Fashion Week? Is that, like, next year?"

MONICA KHEMSUROV

Remembering Jeff Salaway

The Host



Jeff Salaway, the "Nick" of Nick & Toni's restaurant in East Hampton, who died in a car accident two weeks ago, touched his patrons deeply and in diverse ways. This is the man they knew:

Chevy Chase "We had the same sense of humor. Jeff and the wait staff came over to me on more than one occasion with a small cake, and they would loudly sing 'Happy Birthday,' and, of course, it wasn't my birthday. I saw him the night before he died and I felt such life in him."

Roy Scheider "If I were an actor trying to find the spine of the character Jeff and could reduce it to one word, it would be *service*. I think he felt it was his journey in life to set things up for people. He was a paradox: so ironic, cynical, and sassy—but he was the example of 'watch what I do, not what I say.' "

Steven Spielberg "We knew Jeff for over fifteen years, but he made anyone who dined at Nick & Toni's feel like they had known him just as long. He had a kind and wry heart."

April Gornik "Jeff felt like an artist to me. He had a quizzical slant on the world that comes from giving it a second look. There's an actual gap now, not a metaphysical one. The whole community feels it."

Alec Baldwin "He catered my wedding. We had six weeks and I thought, *Who will go to the wall for you with this little notice?* I remember standing outside the morning before the wedding. I had just started smoking cigars. He lit one up at 9:30 A.M., and I was shocked. He explained, 'You've got to walk the dog in the morning, and at night.' "

Martha Stewart "He was the ultimate host, never too busy to say 'Hello.' If you could match his cool and his wide-eyed innocence, you could usually end up with a table."

Billy Joel "He started the idea of having good food out here. Before Nick & Toni's, it was all blue-hair Waspy food. He broke the rules. There are lots of people who have businesses who *act* like they're happy to see you. If he was acting, he deserved an Oscar."

BETH LANDMAN KEIL

Publishing

Breakfast at Bulgari's

Grove/Atlantic's publication of Fay Weldon's novel *The Bulgari Connection*—sponsored by the jewelry house—reveals all sorts of new product-placement options. A few selections from next spring's catalogues. CHRISTOPHER BONANOS

Tom Clancy for Boeing: *Mission Over Kamchatka*
"Ryerson was concerned with the TL-24, the fuel-sensor gauge in the aft tank. But when he ran the diagnostics, it was fully within spec. 'Damn,' he thought. 'After two hits from a North Korean MiG? Damn fine work from the boys up in Seattle.' "

F. Scott Fitzgerald for Absolut: *Absolut Gatsby*
"He stepped to the sideboard. 'Vodka tonic?'

'Of course,' she said. 'Do you use the good stuff?'

'I don't buy anything else,' he said. 'It's the only bottle that doesn't clash with the draperies.' He smiled, but he wasn't laughing."

Nicholson Baker for Obsession: *Sox*
" 'What are you wearing?' he asked.

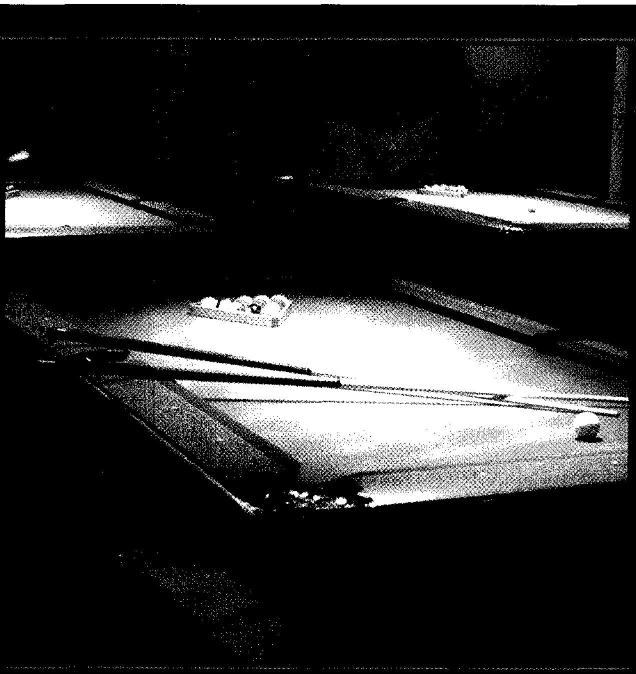
'Socks. Have been, all day. White, with a little diamond-shaped pattern.'

'You don't smell like it. You smell good.' His eyes fell on the Bauhaus bottle and its once-dated, chic-again Futura Light logotype, his thoughts unaccountably drifting to coffee mugs, piston rings, and the vague, troubling connotation of the word *ramrod*."

Anthony Bourdain for Lysol: *Restroom Confidential*
"Oh, you know, deep in your little menu-scanning heart, what goes on back there. You think every employee washes his hands before returning to work? You think *anyone* does?"

Dave Eggers for Dave Eggers™: *Just Staggering*
"About me, well, what else can I say?" [720 pages, plus 125 endnotes and 37-page postscript, to follow.]

Photograph: top, Ellen Watson. Illustrations by Jessica Kasper.



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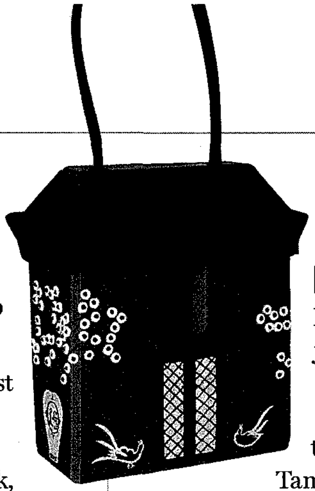
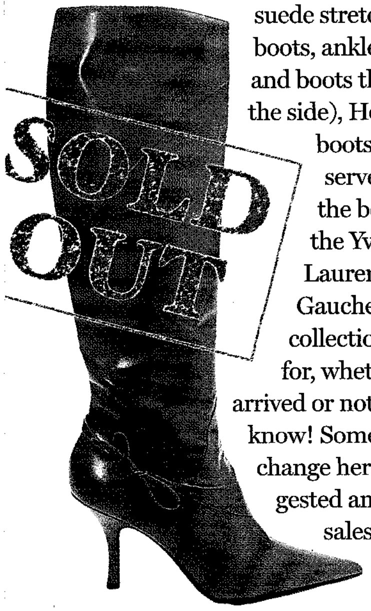


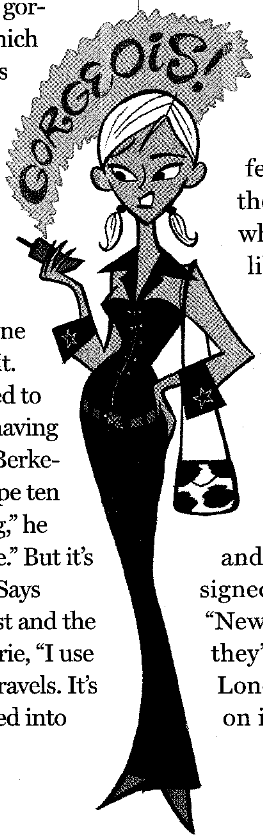
We Warned You . . .

It may still be warm enough for open toes, but early summer's boot-buying frenzy has already left shelves empty all over town. "They went right away!" said Sandrine Briere, manager of the Michel Perry store, of the tall stiletto boots with the tiny bows that disappeared during a heat wave. "I received the beginning of the fall collection at the end of June, and by the end of July I was already in reorder." In early August, the Manolo Blahnik boutique sold out of three styles (tall suede stretch boots, ankle boots, and boots that lace up the side), Hogan's riding boots are all reserved, and all of the boots from the Yves Saint Laurent Rive Gauche fall-winter collection are spoken for, whether they've arrived or not. "You never know! Someone may change her mind!" suggested an optimistic salesman at YSL. Doubtful.



The Discreet Charm of *What?*

The message came from a friend on the West Coast: "What's up, gorgeois?" Confused, we called our friend back, only to learn the word is enjoying a moment in the stylist lexicon. It has even eclipsed *genius*. "It's like bourgeois meets gorgeous meets beautiful. Which is the best you can get." Has it been around long? "Six months, seven months . . ." She demonstrated: *"Is it gorgeois? It's gorgeois."* The New York response has been mixed. "It sounds like they're trying to say gorgeous with a French accent," commented one East Coast stylist, sniffing a bit. One New Yorker, who declined to be named, is already over it, having used it as a freshman at The Berkeley Carroll School in Park Slope ten years ago. "It's so embarassing," he said. "I stopped in tenth grade." But it's on its way here nevertheless. Says Christine Miller, an L.A. stylist and the designer of the line Trixie Marie, "I use it on shoots, and then it just travels. It's *it's all good* and *amazing* rolled into one. I mean, it's *gorgeois!*"



Bag of Guinness

English girls are enjoying a certain success in the New York accessories world these days—witness Tamara Mellon and Sandra Choi at Jimmy Choo, and handbag designer Anya Hindmarch. The latest Brit on the scene is bag maker Lulu Guinness, who opened her own shop last week in the West Village (394 Bleecker St.; 212-367-2120). Her whimsical, feminine style is reflected in the store's design: black-and-white checkerboard floors, lilac-striped wallpaper, and a mural painted with a Parisian street scene. "America is our biggest market," says Guinness, the owner of two shops in London who already sells her creations here at Bergdorf Goodman, Scoop, Selima, and Kirna Zabête and has just signed a license for footwear. "New Yorkers are so enthusiastic; they're the serious shoppers. In London, all people spend money on is their gardens."

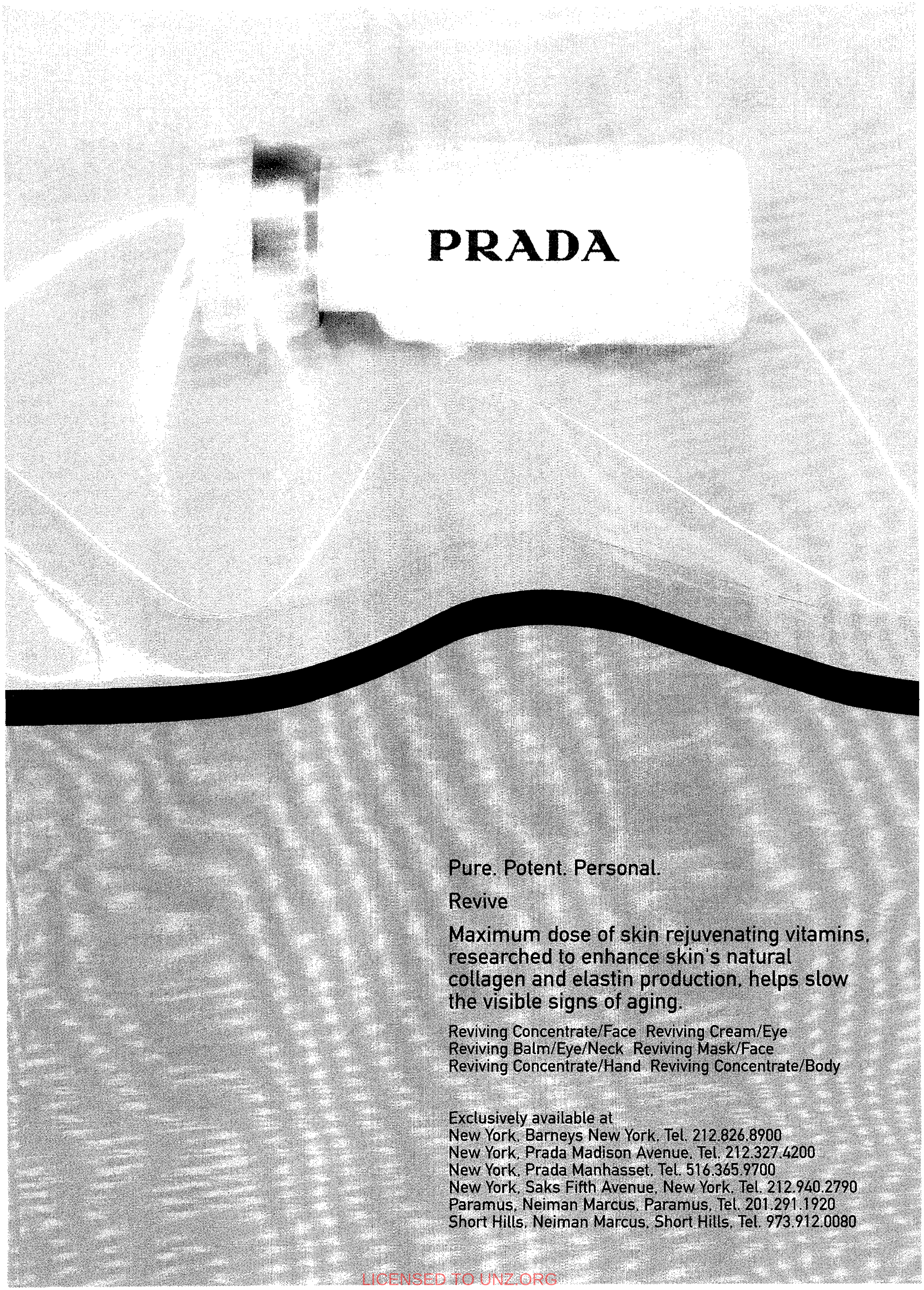
BETH LANDMAN KEIL

Smart Set

Robert Danes

If you're a designer, having your workshop in a gallery building in SoHo can have an unexpected bonus. Tourists will enter your studio, wonder if it is a performance-art piece, and then, when they realize that you are, in fact, making incredibly elegant eveningwear and wedding dresses, they will want to buy your clothes. Which is exactly why Robert Danes decided to combine a former gallery with a portion of his second-story workspace and devote it to retail. Danes, who has been designing for ten years, sells his Oscar-worthy gowns at Barneys and Bergdorf Goodman and is the designer of choice for lots of New York's most fashionable brides. He studied architecture in college, but, he explains, "I fell in love with a sewing machine. I never studied fashion, and I never worked for anybody." Danes's evening collection will be joined by a line of simpler separates called Petite Luxuries. "That way," Danes says, "if you're not ready for a gown, you can still leave with something." And nobody will complain if you call it art.

Photographs: from top, Liz Steger (2); bottom, Noah Sheldon. Illustration by Frank Montagna.



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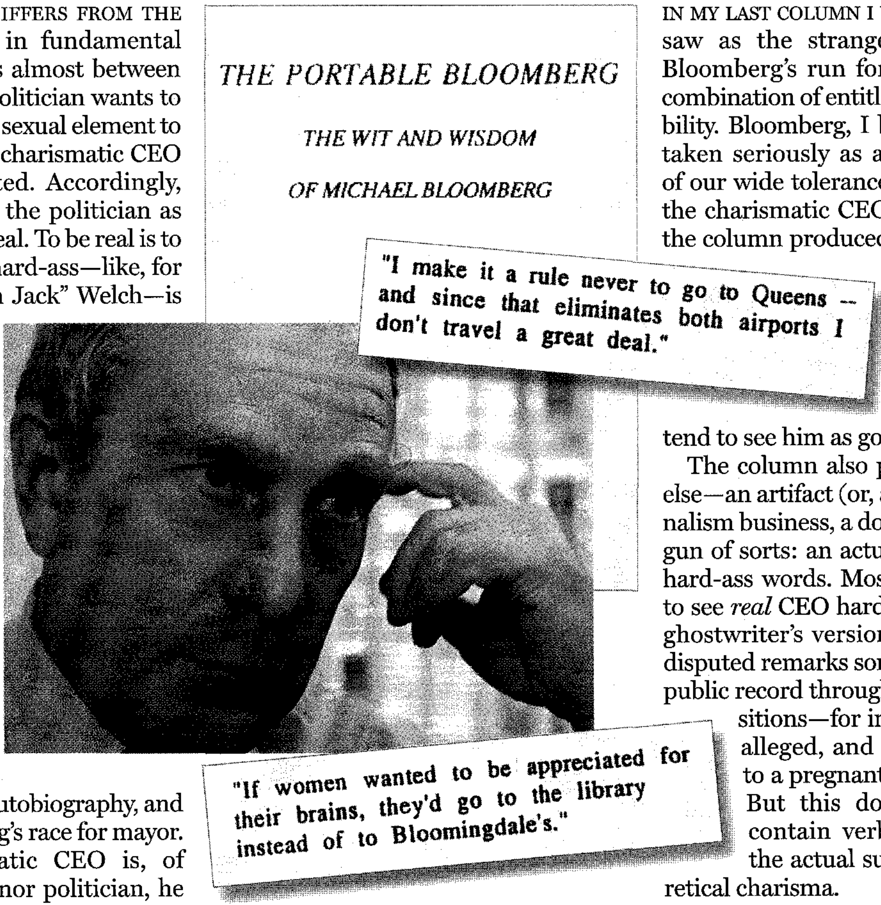
Chairman Mike

A booklet of quotations from Michael Bloomberg circa 1990 raises a question or two about the straight-shooting CEO—like, this guy wants to be *mayor*?



THE PORTABLE BLOOMBERG

THE WIT AND WISDOM

OF MICHAEL BLOOMBERG

"I make it a rule never to go to Queens -- and since that eliminates both airports I don't travel a great deal."

"If women wanted to be appreciated for their brains, they'd go to the library instead of to Bloomingdale's."

THE CHARISMATIC CEO DIFFERS FROM THE charismatic politician in fundamental ways. The distinction is almost between beauty and beast. The politician wants to be loved (there is often a sexual element to political charisma); the charismatic CEO doesn't care if he's hated. Accordingly, we've come to think of the politician as phony and the CEO as real. To be real is to be hard-assed. To be a hard-ass—like, for instance, GE's "Neutron Jack" Welch—is to be a good manager. To be a good manager—to run a profitable enterprise—not only forgives but justifies a wide range of unrestrained, or even unsocialized, behavior. There is no arguing with success.

The past decade has been a dismal time for politicians and a defining era for the charismatic CEO, culminating with the publication this week of Welch's $7.1 million autobiography, and with Michael Bloomberg's race for mayor.

While the charismatic CEO is, of course, neither author nor politician, he is, like author and politician, full of opinions. There are few people who feel as free to express themselves without restraint or fear of contradiction as the charismatic CEO. Nobody ever makes a successful CEO shut up (the recent instance of Microsoft CEO Steve Ballmer coming verbally unglued at a corporate event is a case in point). Such prolixity becomes a corporate culture's rule of law and defining wisdom.

The charismatic CEO is rarely a conversationalist, and usually something of a monologuist—and often a repetitive one. Knowing the effect of his words, and wanting to reproduce that effect, he says them again and again. (The ultimate repetitive-stress syndrome of any job may be having to listen to your boss.) That's effective management. It's also a classic sales technique—and almost every charismatic CEO is a salesman. You win by filibustering—filling the air with unfettered bonhomie, practiced aggression, aphoristic certainties, veiled threats, and relentless self-promotion.

The charismatic CEO, seen from a slightly different angle, is a fairly traditional blowhard. But seen full face, as he is officially presented, he's a no-nonsense, what-you-see-is-what-you-get straight shooter.

IN MY LAST COLUMN I WROTE ABOUT WHAT I saw as the strange logic of Michael Bloomberg's run for mayor—the weird combination of entitlement and implausibility. Bloomberg, I believe, is able to be taken seriously as a candidate because of our wide tolerance and fascination for the charismatic CEO. Not unexpectedly, the column produced passionate pro and con e-mails, especially from Bloomberg employees; present or former employees of a charismatic CEO tend to see him as god or devil.

The column also produced something else—an artifact (or, as we say in the journalism business, a document). A smoking gun of sorts: an actual example of literal hard-ass words. Most often we don't get to see *real* CEO hard-assedness, we get a ghostwriter's version of it (isolated and disputed remarks sometimes slip into the public record through lawsuits and depositions—for instance, Bloomberg's alleged, and denied, admonition to a pregnant employee: "Kill it"). But this document seemed to contain verbatim boss-words—the actual substance of the theoretical charisma.

The artifact came in the form of a photocopied booklet with the title *The Portable Bloomberg: The Wit and Wisdom of Michael Bloomberg*—32 pages of Bloomberg quips, anecdotes, and aphorisms with occasional illustrations—dated February 14, 1990, when Bloomberg was a much smaller company, and Bloomberg himself a much less visible figure (this was seven years before publication of his book, *Bloomberg by Bloomberg*, which has a similar, if more sanitized, tone).

"Make the customer think he's getting laid when he's getting fucked," is the booklet's first Bloomberg quotation.

Photograph by AP/Wide World Photos.

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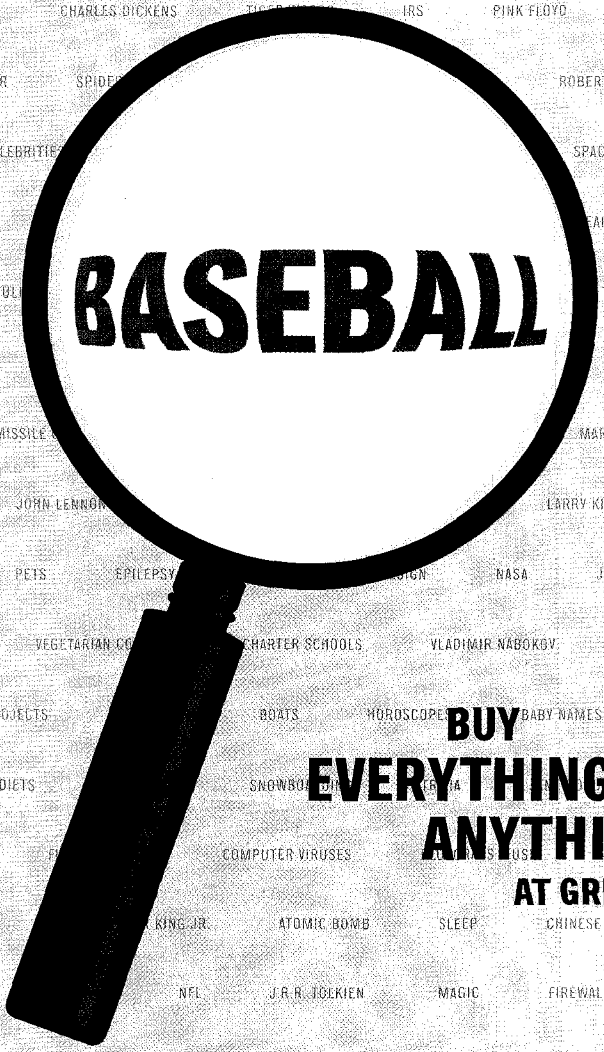

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CHAPTER ONES FREE

Zim: A Baseball Life, Zimmer, Don

"A good salesperson asks for the order," went the second piece of purported Bloomberg wisdom. "It's like the guy who goes into a bar, and walks up to every gorgeous girl there, and says 'Do you want to fuck?' He gets turned down a lot—but he gets fucked a lot, too!"

A competitor is, according to Bloomberg, necessarily a "cokehead, womanizing, fag."

The hee-haw stuff is also mixed with earnest stuff: "I'm always amazed by our salespeople's acumen. Many times I'm with a salesman in a presentation and he or she will show a capability I never knew existed." There are business bromides: "By definition, 50% of the people don't want a level playing field." Clichés: "It's all over but the shouting." Petty plagiarisms: "Don't get even—get revenge." And self-dating cultural references: "What do I want? I want an exclusive, 10-year contract, an automatic extension, and I want you to pay me. And I want a blow job from Jane Fonda. Have you seen Jane Fonda lately? Not bad for fifty."

While I was not yet sure of the provenance of the artifact, or the context within which it was created (if it was parody, it was very deft), it credibly captured the tone and sensibility, from the profane to the banal to the threatening, of life lived in proximity to a successful CEO in love with his own voice and prejudices.

"How do you motivate someone?" Bloomberg is said to have said. "Simple. Are they addicted to three meals a day?"

"Always pick a fight with someone smaller than you," he advises. "The Royal family—what a bunch of misfits—a gay, an architect, that horsey faced lesbian, and a kid who gave up Koo Stark for some fat broad," he opines.

"If Jesus was a Jew, why does he have a Puerto Rican first name?" he is said to have wondered—for yuks or other reasons.

After a dedication in the booklet to "the President of BLOOMBERG Financial Markets, The Greatest Company in the World," there is an "Editor's Note" that reads: "Yes, these are all actual quotes. No, nothing had been embellished or exaggerated. And yes, some things were too outrageous to include. When I joined BLOOMBERG Financial Markets, I wondered if I had inadvertently joined a religious sect, such was the dedication of the employees to its founder, and their enthusiasm for the company. Today, I'm a convert. And when we rent Madison Square Garden for mass nuptials, I'll be there."

The editor's note is signed by "E. DeM." This was quite likely Elisabeth DeMarse, a former longtime Bloomberg executive who I knew was now the CEO of Bankrate, a publicly traded financial-information Internet company.

I called her. Our conversation was terse and awkward. She seemed alarmed that I had the booklet, then wanted to know where I got it, then made me describe it in detail, then said there weren't more than a dozen copies in existence. She said: "It was made for Mike's birthday. He's got a leather-bound copy. His inner circle always gives him presents like this—videos about him or scrapbooks or mock newspapers about his life and accomplishments."

"You prepared it?"

"There were other people who helped," she answered. "It was an office project."

I read from the booklet: "The three biggest lies are: the check's in the mail, I'll respect you in the morning, and I'm glad I'm Jewish." I said: "He actually *said* that?"

"Knowing the effect of his words, the CEO **says them again and again.** (The ultimate repetitive-stress syndrome of any job may be having to listen to your boss.)"

Pause. "Often."

I read another Bloombergism: "If women wanted to be appreciated for their brains, they'd go to the library instead of to Bloomingdale's." And another: "I know for a fact that any self-respecting woman who walks past a construction site [and] doesn't get a whistle will turn around and walk past again and again until she does get one."

"This is Bloomberg culture," she said. "You have to understand, Mike is very uncensored." After a second, she went on: "When Mike says outrageous things, it's sort of a test. It's a loyalty test. It's a bonding thing when everyone laughs. You stop thinking that it might be inappropriate."

"Is all of this a direct quote—these are his actual words?"

"Yes."

I couldn't resist quoting Bloomberg again: "I make it a rule never to go to Queens—and since that eliminates both airports I don't travel a great deal." I found another New York slur: "I told my good friend Liz Holtzman that she should arrange 24-hour protection for me and my family—because the minute they're at risk in this city, I'm moving my family and my 200 New York City employees out of here."

"It's his patter—he's on cruise control," DeMarse said. "He says this stuff to customers and new hires and anyone who comes into the office. These are his lines. Everything in there I've heard him say many times. I sat next to him for seven years."

"Was it supposed to be funny when you gave it to him? Like a roast? What was the tone of this present supposed to be?"

She paused to consider. "Adulatory."

"And how did he react to the gift?"

"He was touched. He loves things that are about himself. He saw this as a tribute, a testimonial—which it was. He wanted everyone to get a copy."

THE PRESENT-DAY POLITICAL QUESTION IS clear: Is the person who makes such statements a racist-sexist homophobe, or just someone with a questionable sense of taste and humor? The latter is the context argument. For Bloomberg, as for Peter Bart, the editor of *Variety* who was recently suspended for like-minded remarks, you can make the case that this is a kind of organizational patois. Saying the unsayable (or at least the inappropriate) can even pass for a kind of out-of-the-box thinking. ("He's so over-the-top," people say admiringly.)

For Wall Street, the Bloomberg wit and wisdom is everyday stuff. Bloomberg is just talking the talk.

On the other hand, what does it mean when you treasure such idiocies—when your organization officially elevates them to pearls of wit and wisdom?

It may not indicate a larger tolerance of racism-sexism-homophobia than exists anywhere else, but it represents, I think, an institutional acceptance of the arrogance, cruelty, carelessness, and rulelessness of the CEO.

It's about dominance—his dominance—and the pleasure he takes in dominating. You hate him (he will make you hate him), but you love him, too (you have no choice).

Across countless political scandals, we've seen heretofore respected and charismatic politicians revealed as craven and venal. In response, we've come to think of CEOs, who, in fact, run the real precincts of our livelihoods, as our actual leaders and role models.

It is perhaps a natural swing of the pendulum that we begin to learn that the Neutron Jack, Chainsaw Al, bottom-line, my-way-or-the-highway charismatic CEO is as likely to be the most emotionally stunted, attention-craving, socially maladroit, casually cruel, spectacular boor in the room. ■

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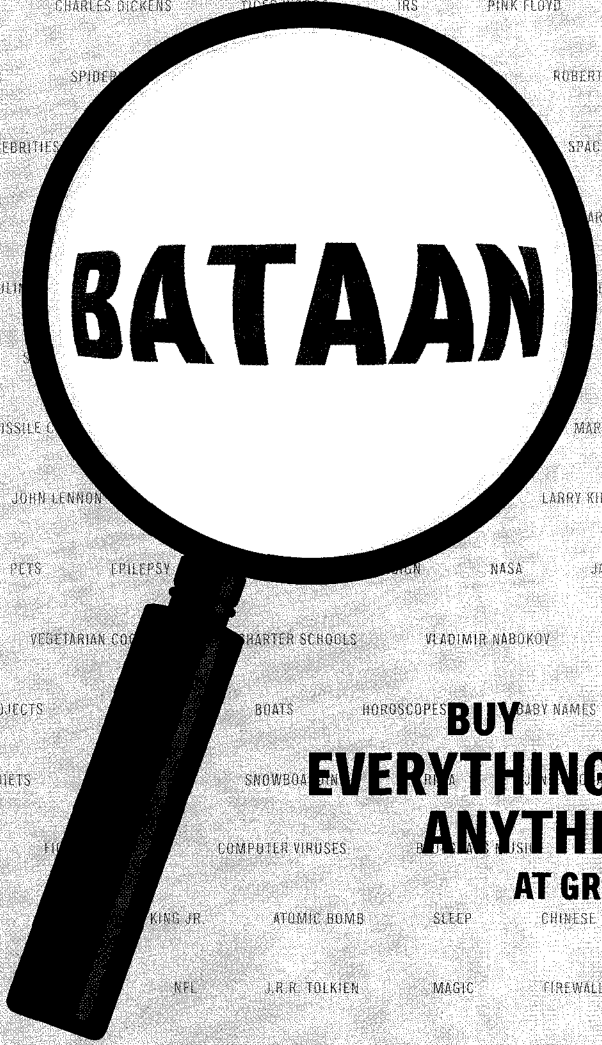

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Tucker Carlson THE NATIONAL INTEREST

Don't Mention It

With the tax cut squeezing his budget, how will W. sell voters on dipping into the Social Security surplus he swore he'd never touch? Maybe by changing the subject.

GEORGE W. BUSH'S SUMMER VACATION WAS not only long, it was happy. After months of wrangling over the tax cut, stem cells, and the ABM treaty, Bush spent most of August honing a far less contentious fall agenda. The list included education, faith-based programs, prescription-drug coverage, and a number of other soft-focus social issues designed to highlight the administration's fundamentally compassionate nature. These are Bush's sort of issues. He was looking forward to talking about them.

Then the Congressional Budget Office intervened. According to the CBO, the government has much less money than it thought it did. Worse, the CBO predicted that sometime in the near future the administration will be forced to spend money from the Social Security surplus—something that six months ago, on national television, Bush explicitly promised not to do.

Suddenly, Bush had a problem. The budget is so boring and so complicated that virtually nobody outside of Congress will pay close attention to the debate over what goes in it. This means that, even more than with most issues, the public-relations battle will be won and lost with slogans. Bush needs some new slogans. What will they be?

That's a tough one. Consider all the lines Bush *can't* use as he fights with Democrats over the budget:

Dipping into Social Security is not a big deal. In fact, it's routine. This happens to be true. Seven of the past eight budgets used money from Social Security. Congress passed the budgets. Various presidents signed them. No one lost a job over it. But Bush might. During his first economic address in February, Bush pledged to protect "the Social Security surplus for Social Security and for Social Security alone." He has uttered the words. Democrats have the tape. Read my lips: Bush can't reverse his position.

The Social Security surplus doesn't really exist anyway. It's a phony accounting category, concocted by Democrats in an effort to contain the tax cut. This is true, too, as former labor secretary Robert Reich has eloquently and repeatedly pointed out. But there are two important differences between Bob Reich and George W. Bush. Reich, an increasingly grouchy renegade within his own party, isn't answerable to anyone. And unlike Bush, Reich never pretended that the Social Security surplus did exist.

If the tax cut is so terrible, why don't we at least try to undo it? Bush could probably score some points with this one (he'd certainly be my hero for a day), because it is almost unanswerable. A quarter of Senate Democrats voted for the same tax cut their leadership now attacks. Some supported even larger cuts. It would be delightful to see Bush call them on their hypocrisy. Unfortunately, it is considered bad form in Washington to suggest repeal of legislation you've supported. So Bush won't. Sadly.

What *will* Bush say about the budget? As it turns out, not a lot. The White House—which in this case means economic adviser Larry Lindsay rather than the conspicuously silent Treasury secretary, Paul O'Neill—has decided that the budget debate is a loser. Better to talk about the economy in general than the surplus in specific terms.

The reasoning is simple: The surplus has no constituency. As long as Social Security payments aren't threatened—and they're not—no one is going to cast a vote based on whether the Social Security surplus is being spent, or even exists. There will be no grassroots letter-writing campaign on its behalf. No one outside Washington is going to talk about it over dinner. As one Bush adviser put it: "Stem cell was big because everyone knows someone who has a disease. On Social Security, no one knows anyone whose benefits have been cut."

What does matter, of course, is the economy. The midterm elections will be decided on it. Many in the White House had hoped, based on no particular evidence, that the downturn would be over by now. Now that it's clear it is not, Bush will continue to defend and celebrate his

Illustration by Daniel Frey.

tax cut. This is not because his advisers really believe a $300-a-person refund will keep the country out of recession. They don't. But it makes political sense. When and if the economy does improve, the tax cut gives the administration a way to claim instant credit: Things are better; here's how we did it.

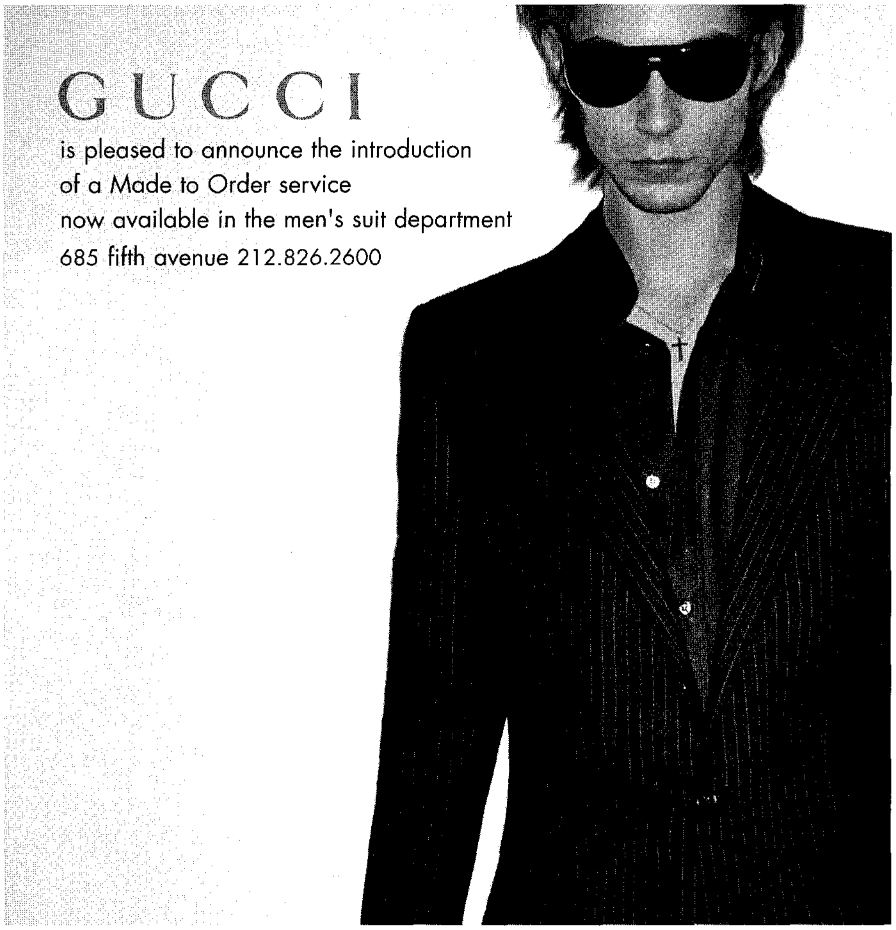
And it gives Bush a way to contrast himself with his opponents. Which is the second part of the strategy: Appear to be doing something. Bush will spend the next month talking about tax cuts (including, possibly, cuts to the capital-gains tax), debt payment, and foreign trade. None has much to do with the thirteen appropriations bills that must be hammered out over the next several weeks. All are ways of saying: I'm concerned about the economy, and I have solutions.

BUSH WILL HAVE JIM JEFFORDS TO HELP make his case. Without Jeffords, whose defection from the GOP gave Democrats control of the Senate, Bush would be fighting with his own party by now. The economy stumbles. The surplus disappears. How do you explain that if your team controls the entire federal government? Thanks to Jeffords, Bush doesn't have to. Jeffords has been for Bush what Gingrich was for Clinton.

It shouldn't be too hard for Bush to argue that congressional Democrats are better at whining about the economy than at fixing it, because they are. A couple of weeks ago, John Edwards of North Carolina went on ABC to argue his side's case in the budget debate. Edwards is supposed to be one of the most impressive Democrats in Washington. After little more than two years in the Senate, he is planning a run for president. George Stephanopoulos asked him how, specifically, Democrats plan to avoid dipping into Social Security money. Here's what Edwards said:

"I think the responsible thing to do is for us to work with the president, put all these things on the table, and to work through and prioritize. That's what we should have done six months ago. That's what we were for doing six months ago. Now that this surplus has disappeared, which by the way I think is shameful, we shouldn't be in this place where we are now, but we are here. The American people will work with us and act in a responsible way as long as we tell them the truth. And the truth is . . . "

Edwards never explained what the truth was. He never explained anything. He looked ridiculous. With opponents like these, Bush is in luck. Even he can bullshit better than that. ■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Amy Sohn NAKED CITY

The Newbie

She's just arrived in New York and doesn't know squat about the dating scene. So why is she getting so much action?

LAST WEEKEND I WENT BOY TROLLING WITH my friend the Newbie. She's 27 and a former stripper, but she doesn't look anything like the stereotype. She went to Williams College, has small breasts and young cowgirl eyes, and covers her mouth when she laughs. She just moved to New York from Oregon, to play music and tend bar on the side, and all she wants to do is meet men.

I am also 27, and though I never stripped, I wrote a novel that can be read with one hand and was 69 percent autobiographical. I have lived in New York since 1973, except for four years at Brown, at which I had one long-term relationship, fourteen pot-induced hookups, and the obligatory two girl-girl kisses. In the ensuing five years I've had two other LTRs, four quasi-relationships in which the guy insisted he wasn't my boyfriend, 29 drunken fool-arounds, three one-night stands, and 31 mainly nonspectacular dates. So I am something of a sophisticate on matters of the heart and was therefore not surprised when the Newbie asked me to take her scoping. It's my second favorite hobby, after crochet.

I selected a bar in Brooklyn near my apartment where the large majority of the drunken fool-arounds had taken place. As the Newbie and I were sitting by the window I saw a preppy cutie walk by. He was wearing khakis, flip-flops, and a worn gray tee. I winked right at him, and he walked in.

"I'm Amy," I said.

"I'm Jim," he said, and then turned to the Newbie and asked what she was drinking. I couldn't believe it. I'd made the invite, but he didn't want to chat with the hostess. He headed for the bar. "Don't buy me one unless you get one for my friend!" the Newbie called.

He apologized and bought me one, too, but the cards were on the table. I'd been cock-blocked by someone who didn't know the grid system.

He sat on a stool next to her, and the more they flirted, the more I started to fume. The subject of college came up, and the Newbie asked him where he went. "Gettysburg," he said. "Have you guys heard of it?"

"They sent me mail," I shot, "but I didn't apply."

"What?" said Jim.

"Um, I said I've heard of it. It's near Lancaster, right?"

"No. You just took a dig at me. If someone told you they went to Harvard, you wouldn't say they sent you mail."

"I know. It was classless," I said. "I shouldn't have said it."

"That's okay. Feel free to look up the ranking in *U.S. News & World Report* when you get home."

"I think I'll do that now," I said, and ran out.

The next week I took the Newbie out for white wine at a French restaurant. "What happened when I left?" I asked.

"We started making out," she said, "and then we walked to a stoop nearby. We were kissing, and he put his hand up my skirt. I had just shaved off all my hair, and he said, 'I want to go down on you here on the stoop.' " Our waiter raised his eyebrow as he passed.

"Did you let him?"

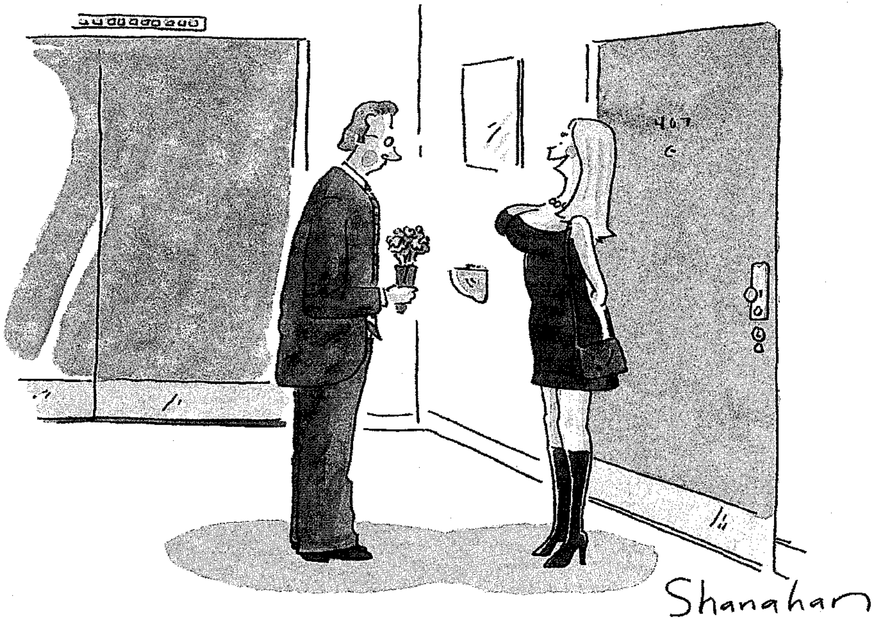
"No. But I gave him my phone number."

"You got offered oral sex from a good-looking stranger on your first night bar-crawling in the city? What do you know that I don't?"

She shrugged. "Guys like it when you're not too aggressive but friendly. There's a lack of friendliness in the world, and if a single girl is young, cute, and sweet, it's breathtaking to them. It's absurd how many guys who come into the bar where I work invite me to dinner."

"That's because you're *behind the bar.*

Sex Appeals By Danny Shanahan



"Do you like them? They're reality-based!"

You're like an animal in a cage. It turns them on."

"It happens every day, though. I'll go out with whatever guy seems like he won't expect anything afterward. I've also been having a dalliance with one of the other bartenders, Duncan, but I don't want to settle down."

I wanted to choke this little cooze. But I wondered if there was something to be learned from her attitude. Maybe the Newbie was living proof of the single-girl conundrum: When you want a boyfriend, they treat you like a slut, and when you act like a slut, they treat you like a girlfriend.

"I think guys are attracted to my openness," she continued. "And I'm always alone in the city."

"You weren't alone the other night!" I shouted.

"Last night I went to Lakeside Lounge by myself, and all the men were hitting on me."

We were starting to get somewhere. If I went out alone, there'd be less competition. "Hmm," I said. "What were you wearing?"

"Fishnets, knee-high boots, short black shorts, and a little T-shirt that said ROCK on it." Suddenly everything became glaringly clear. "I met this guy there who gave me a lift on his motorcycle. He wanted to take me all the way home, but I had him drop me off by the train."

"This is *New York City!*" I shrieked. "I feel like I'm going to read about you in the tabloids!"

"I know," she said blithely. "I need to be savvier."

I didn't know how much more of this I could take. This rube had gotten more attention in a week than I did in a year. She had outsexed me, outflirted me, out-me'd me. I didn't want to learn from her, I wanted to put her on the next bus.

The waiter came over and asked if we wanted another round. I ordered another wine, and she said, "Just a water." But he didn't leave. Instead he leaned down close to her ear and said, "A gentleman who wishes to remain anonymous would like to buy you your next drink."

I glanced around the room. There were two guys at the bar, but they seemed gay, and everyone else was a couple.

"Who's the gentleman?" I asked.

"I cannot say," said the waiter, with an even smile. He was skinny and cute with good, tanned skin.

"Gee," said the Newbie. "I guess I'll have a rum and Coke."

"And for you, miss?" he asked me.

"A side order of her life." ■

New "Microlift" Targets Specific Areas of Aging

Early signs of aging first appear in the central area of the face. The new MICROLIFT, perfected by Dr. Jacobs, rejuvenates the triangle between the inner and outer corners of the eye and the corner of the mouth. This technique gently lifts fallen tissues to soften facial expression. Fat bags and eyelid creases are eliminated — lower eyelid skin is made smoother — cheekbones are enhanced — and nasal labial folds are softened.

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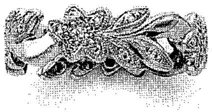

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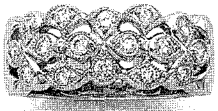

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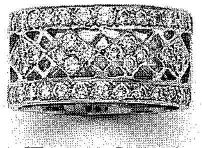

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The Price Is Right

Affordable neighborhoods? You thought they were mythological, but here they are: six charming, eminently affordable places (with shockingly easy commutes) that you can call home.

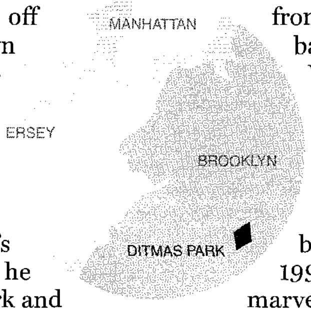
By Rob Turner

ALBEMARLE RD
ARGYLE RD

◁ HOUSE OF WORTH Ditmas Park is full of architectural marvels. Unfortunately, this Greek Revival gem, at the corner of Albemarle and Argyle Roads, isn't for sale.

Waiting for prices to drop so you can buy that TriBeCa loft or West Side classic six you've always coveted? That sounds like a good idea—about as good as investing in Pets.com in 1999, when the "pets space" was the next big thing. Waiting for prices to drop is the myth of the moment—and while certain bubbles may have burst, New York's prime-real-estate market isn't behaving like a bubble at all. But the truth is that with 30-year mortgage rates at a two-and-a-half-year low, and likely to go lower, this could actually be a great buying opportunity—if you broaden your horizons past Manhattan's blue-chip clichés. On the following pages, you'll read about six neighborhoods within easy commuting distance of midtown that Barbara Corcoran and Douglas Elliman aren't yet dueling over. Places that, because of their stability, quality of life, and affordability, are primed to hold their value, and even prosper, no matter what happens to the Dow. We nominate these neighborhoods as the blue chips of the future (and if the Manhattan bubble does burst, at least you'll be clear of the explosion).

Ditmas Park Nineteenth-century Victorian charm in postmillennium Brooklyn.



When Brooklyn Properties broker Hal Lehrman drives clients to the Ditmas Park area, their faces invariably drop as he turns off Prospect Park West and heads down to Coney Island Avenue, a grim commercial street lined with storefronts like Magic Touch Auto and Mr. Tires & Garage. At that moment, Lehrman pops the pre-cued soundtrack to *2001: A Space Odyssey* into his cassette deck. With Strauss's "Thus Spake Zarathustra" blaring, he turns off the avenue into Ditmas Park and watches the prospective house hunters' eyes light up at the sight of block after leafy block of century-old Victorians with large lots, manicured lawns, and tree-lined streets with pedigreed English names like Argyle, Rugby, and Marlborough.

Thanks to Park Slope's explosive growth in the past decade, and because of an aging population that is gradually selling out to younger home buyers, the Ditmas Park area is back on the map for bargain-hunting Manhattan exiles. Alison Bagnall, 36, moved to Prospect Park South last year from the East Village. She and her husband split the cost of a $675,000 1910 Victorian with her parents, who live on the first floor but travel frequently. It sounds expensive until you consider the number of bedrooms: nine. The extra rooms double as home offices since she and her husband are freelancers (she co-wrote the 1998 hit indie film *Buffalo '66*). She marvels that their half of the house cost about the same as their one-bedroom condo in the East Village. "All of these houses here were built for wealthy people," she says, citing former area residents like the Guggenheims. "But now you don't have to be really wealthy to live in them."

• **meet the neighbors** Michelle Benoit, 35, and her husband, Haluk Savci, 36, had rented a two-bedroom apartment on the Lower East Side for years. They needed more space after their second child was born, but they had been priced out of Manhattan and Park Slope. Last year, they bought a mas-

PHOTOGRAPHED BY BRIAN DOBEN

MAPS BY THE BRM

DITMAS PARK

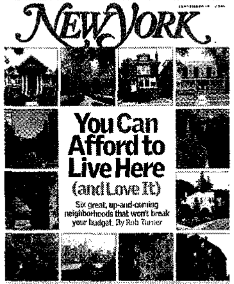
■ THE NUMBERS

DITMAS PARK	$400K-$650K
DITMAS PARK WEST	$400K-$550K
MIDWOOD TERRACE	$375K-$575K

■ SAMPLE LISTING

522 RUGBY ROAD

Five-bedroom, two-and-a-half-bath Victorian on a spacious 40-by-100-foot lot. Parquet floors and large eat-in kitchen. Sold in August for $562,000.



JOHN BARTLETT ON THE FUTURE OF FASHION WEEK

WOLFF: BLOOMBERG UNCENSORED • NAKED CITY: A NEW SEX COLUMN BY AMY SOHN

NEW YORK

You Can Afford to Live Here (and Love It)

Six great, up-and-coming neighborhoods that won't break your budget. By Rob Turner

ON THE COVER △ Neighborhoods, clockwise from top left: Ditmas Park; Sunnyside Gardens; Cliffside, N.J.; Ditmas Park; St. George, Staten Island; Bloomfield, N.J.; St. George, Staten Island; Bloomfield, N.J.; Cliffside, N.J.; Hudson Heights (3).

sive seven-bedroom 1901 Queen Anne Victorian in Ditmas Park West (a somewhat less expensive subneighborhood), replete with original stained-glass windows, for $495,000. "It was the same price as a two-bedroom apartment in Park Slope," says Benoit, an attorney for the Legal Aid Society. And while she loves the area's diversity and subway access, the native Kansan in her loves owning an actual house with an old-fashioned front porch.

• **once upon a time** The area was farmland until just over a century ago, when Brooklyn was incorporated into New York City and the subway arrived. Developers descended, and some of the city's ruling class (like the Guggenheims and Gillettes) made their homes here. But real-estate values declined along with Flatbush's reputation in the seventies and eighties.

• **prime area** The Victorian homes in Prospect Park South are by far the grandest in the area. (Lots can run up to 200 feet deep.) Colonial Revivals, Tudors, Federal-style, Japanese, and even Swiss Chalet–style homes add to the architectural diversity.

• **the cons** What's missing is desirable restaurants and a wide selection of retail services. Most residents drive into nearby Park Slope to drop off their dry cleaning or get takeout dinners. Some residents are taking matters into their own hands and pooling money (for a loan) to lure an established restaurateur to Ditmas Park.

• **the commute** Thirty to 40 minutes to midtown on the Q line (or, once service is restored, the D line).

• **schools** P.S. 139 is a highly regarded, highly diverse grammar school. One of the few in the area that is not overcrowded. Nearby Midwood High School is considered one of the city's best and can be very difficult to get into.

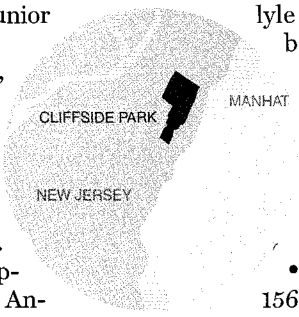
• **best brokers** Hal Lehrman at Brooklyn Properties of 7th Avenue (718-788-3888), and Mary Kay Gallagher and Joanne Oplustil (718-282-3141). ■

REACH FOR THE SKY ▷ A Mediterranean-style home on Fox Terrace Road in Cliffside Park, New Jersey, a quiet town just across the river that has begun to attract bargain-hunting New Yorkers.

Cliffside Park Across the river and into the trees.

Remember the scene in *Big* where Tom Hanks morphs back into little Josh Baskin as he walks down the sun-speckled leafy streets on his return to kid-dom? That's Cliffside. Unlike its bustling neighbor Fort Lee, Cliffside Park is a quiet residential area with a mix of blue-collar workers and professionals, many of whom commute into Manhattan. Large, early-twentieth-century homes dominate the ritzy Bluff area, while smaller, almost midwestern homes fill the streets farther inland. It's a low-key, small-scale hamlet where you can walk to a corner Häagen-Dazs or blues club, and where you can still land a three-bedroom home with a front porch and spacious backyard for the price of a junior one-bedroom in the Village.

• **lay of the land** As its name suggests, the town rests atop the cliffs overlooking the Hudson River, facing Harlem. The housing stock falls into three categories. In the Cliff section, many homes have river and city views, and prices start at $400,000. Farther inland, the prices start dropping. The area between the cliffs and Anderson Avenue, the area's main commercial artery, offers up lots of Colonials on quiet streets for prices ranging from $250,000 to $500,000. Beyond Anderson Avenue, the houses get smaller and prices start at $220,000.



• **meet the neighbors** In April, Kevin and Jeanne Larkins moved to Cliffside Park from Queens. Kevin, 23, works as an engineer in Rockland County (30 minutes north), and Jeanne, 24, is an assistant editor at Cahners in Chelsea. They rent a one-bedroom apartment—the top floor of a two-story house off Anderson Avenue with walk-in closets—for $850 a month, utilities included.

• **creature comforts** Cliffside is just northwest of Edgewater, Bergen County's fastest-growing town, where new apartments and lots of big-box retailers (Target, Barnes & Noble, Staples) are sprouting up at a frantic pace. Anderson Avenue is a crowded street bursting with restaurants (Spanish, Japanese, and Italian are the top three categories here). The Larkinses say there are still some culinary deficiencies. "The pizza is not New York pizza," says Kevin, "but it's trying."

• **prime areas** The luxurious Winston and Carlyle Towers are just inside the Cliffside border near Fort Lee and offer great river and city views. Some of the nicest houses in town are in East Palisades, along the cliff, where the river views are spectacular.

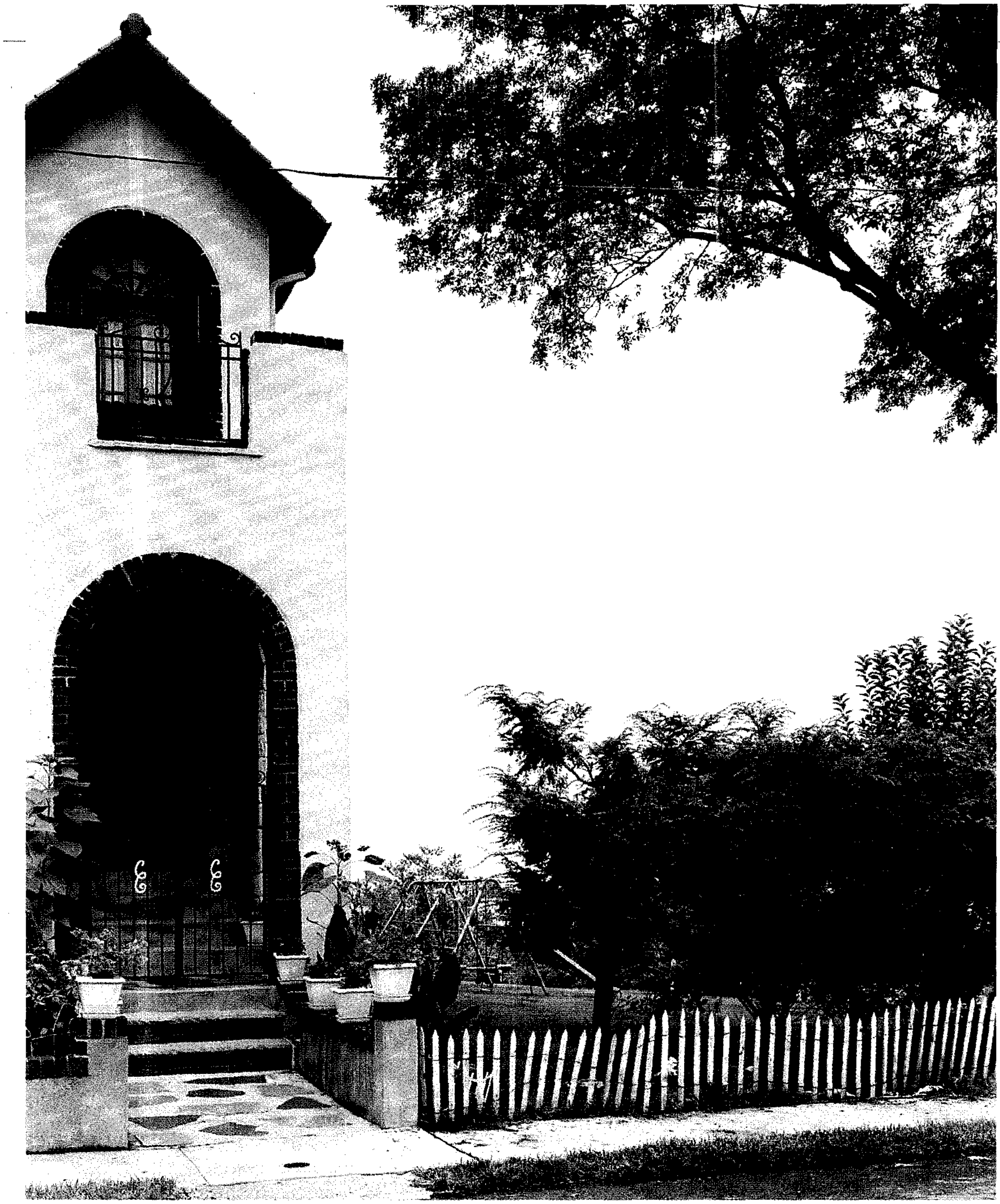
• **the cons** Bergen County's blue laws mandate that practically everything is closed on Sunday.

• **the commute** The New Jersey Transit 156 or 159 express bus will get you to Port Authority in about 35 minutes. A new ferry terminal planned for Fort Lee in the next twelve to eighteen months will shave five to ten minutes off the commute.

• **schools** The area's four elementary schools have great reputations, but for high school, many parents send their kids to private schools in neighboring Ridgefield and elsewhere.

• **best brokers** Charles Chichizola at RE/MAX Experts (201-947-8800) and Mimi Messerian at Coldwell Banker (201-592-2389). ■

Black-and-white photographs by Sean Hemmerle.



CLIFFSIDE PARK

THE NUMBERS

RENTALS

1BR	$800-$1,200
2BR	$1,200-$2,000

HOUSES

Views	$350K-$1 million
No views	$220K-$500K

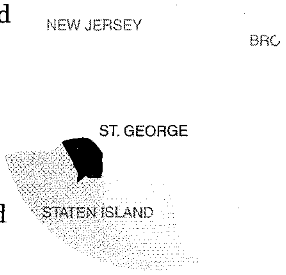
SAMPLE LISTING

21 COLUMBIA AVENUE

Six-bedroom, two-bath Victorian with wrap-around porch, partial views of the New York skyline, French doors, fabulous woodwork, detached garage. Sold in August for $365,000.

St. George Just across the harbor, an urban hamlet primed to soar.

In 1958, *Angela's Ashes* author Frank McCourt accepted a job at McKee High School in St. George and ended up teaching there for 30 years. He later wrote, "How could I pass up that daily ferry ride, that skyline, that great sweep of harbor, the Statue of Liberty, Ellis Island—a daily reminder of the thousands who had passed through?" While the ferry ride hasn't gotten any shorter since 1958, the psychological leap for many Manhattanites is definitely shrinking. This hilly neighborhood at the tip of Staten Island is filled with affordable, beautifully restored Victorians and Colonials, and the ferry is within a three-to-fifteen-minute walk of anywhere in town. And with a host of big projects under way, St. George and neighboring Tompkinsville are finally poised for the renaissance that has been promised for decades.



• **new additions** Look no farther than right next to the ferry terminal, where a $79 million stadium opened in June to house the Staten Island Yankees. New, higher-end commercial development has also crept in, but the biggest boon to the area is the $84 million ferry-terminal project, which will open in stages over the next three years.

SUNNYSIDE UP The courtyard of the Phipps Garden apartment complex at 5101 39th Avenue in Sunnyside, Queens.

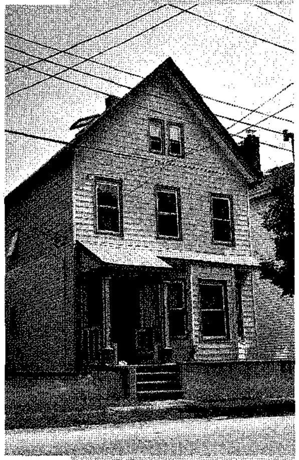
ST. GEORGE

THE NUMBERS

RENTALS	
1BR	$850-$1,150
2BR	$1,000-$1,800
Lofts	$1,900-$2,800

APARTMENTS	
1BR	$50K-$350K
2BR	$80K-$450K

HOUSES	
1-family	$250K-$350K
2-family	$300K-$450K



SAMPLE LISTING

131 ST. PAUL'S AVENUE

Five-bedroom, two-bath side-hall Colonial, circa 1899, in Tompkinsville. New hardwood floors, three fireplaces, new skylights in top-floor bedroom, refurbished eat-in kitchen. Partial views of New York Harbor and Brooklyn. Fifteen-minute walk to Staten Island Ferry. In contract. $264,400.

• **meet the neighbors** St. George resident Elizabeth MacDonald, a senior editor at *Forbes*, moved in three years ago. "I thought, well, they're going to be closing the Fresh Kills dump, which they have," she says. "And they're going to be building a baseball stadium, which they did, and so I was just betting that real-estate prices were going to pop." Her monthly housing costs (about $1,400) for her three-bedroom home with a garage and a backyard are about the same as the rent she paid in Stuyvesant Town. "I'm sort of still not used to it," she says. "I've lived in apartments all my life, so I feel like I'm coming home to my own bed-and-breakfast."

• **viewing pleasure** Hard-core urbanites who couldn't care less about having a yard or a finished basement might be more at home in nearby Bay Street Landing, two former warehouses that were converted to luxury apartments. They offer unobstructed harbor and Manhattan views. While one-bedrooms start at around $150,000, larger units with wide balconies now go for as much as $540,000.

• **prime areas** For those looking for historic, landmark-status homes, the area around St. Mark's Place and Westervelt Avenue is highly coveted.

• **the cons** While the town is lined with beautiful turn-of-the-last-century homes, some have fallen into serious disrepair, marring otherwise bucolic neighborhoods. And though retail development is on the rise, you'll need a car.

△ OPEN HOUSE Along Westervelt Avenue in St. George, Staten Island.

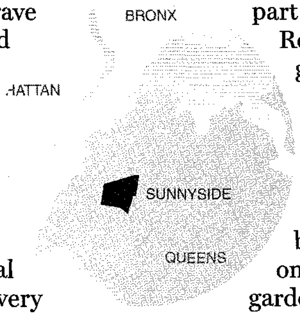
• **schools** Curtis High School has made huge strides in recent years, and it currently has the lowest drop-out rate of any zoned public high school in New York City, but it operates at 156 percent of capacity. Many residents pass on the local elementary school, P.S. 16, and opt for one of several private schools, including Trinity Lutheran in Tompkinsville.

• **the commute** The ferry is a 25-minute free ride that runs 24 hours a day. Total commute time from St. George to midtown runs 45 minutes to an hour.

• **best brokers** Norma Sue Wolfe at Gateway Arms Realty (718-273-3800) and Charles Auer at Vitale Sunshine Realty (718-979-3333). ▩

Sunnyside A leafy middle-class enclave only fifteen minutes from midtown.

If local lore is to be believed, back in the twenties, Sunnyside, Queens, gave new meaning to the term *bedroom community.* High-flying, pre-Depression executives needed a neighborhood to house their young mistresses that was cheap, nice, and, above all else, quickly accessible to midtown. Sunnyside fit the bill. And for young commuters today who have been priced off the island, it still does. After hearing one of her co-workers rave about it, Kym Gordon, a 29-year-old administrative assistant at Zelnick Media, relocated from Jersey to Sunnyside just last week. She found a comfortable studio a short walk from the subway for only $825 a month, utilities included.



• **lay of the land** Gordon lives in a six-story brick apartment building typical of Sunnyside proper. From nearly every avenue, you can look west to the New York skyline—close enough to see camera flashes at the top of the Empire State building. "It feels like a real neighborhood," she says, "with grass and trees and strollers. I just love it."

• **the world at your doorstep** "It's probably the most polyglot neighborhood in all of New York City," says native son and poet Saul Bennett, who conducts walking tours for the 92nd Street Y called "Sunnyside: Hometown, USA." The neighborhood has always been predominantly blue-collar Irish Catholic (it's been called the Irish East Bank), but today there are also large numbers of Turks, Indians, Pakistanis, and Koreans. The mix was part of the appeal for 26-year-old actor Ron DeStefano, who found the ethnic groups in neighboring Astoria to be a little too segregated.

• **garden variety** Since 1998, DeStefano has lived in Sunnyside Gardens—a planned community of brick homes and small apartment buildings built in the twenties. It was one of the country's first major "urban garden" projects and features courtyards, tree-lined pathways, and private and communal flower beds. DeStefano rents the top floor of a two-family house. His two-bedroom, 800-square-foot apartment is only $950, but brokers say that if the apartment went on the market today, it could easily rent for $1,400.

- **the commute** Being an actor, DeStefano also liked the straight shot to the theater district. From the 40th Street station on Queens Boulevard, it's fifteen minutes to Times Square via the 7 line. The F and R lines are also within walking distance. LaGuardia is ten minutes by car.
- **the cons** Being so close to the city but not being able to hail a cab loses its charm quickly.
- **creature comforts** Queens Boulevard, the area's transportation and retail spine, is lined with delis, bakeries, a trendy bar or two, fast food, and lots of ethnic restaurants. Hemsin, a Turkish bakery and restaurant, has bagels that some say rival H&H's. There's also a Best Buy and a 24-hour Home Depot. Nightlife is mostly of the Irish-pub variety.
- **coming soon** MOMA Queens will open early next year in the old Swingline Staple factory on 33rd Street and Queens Boulevard, near the border of Sunnyside and Long Island City, not far from P.S. 1.
- **schools** P.S. 150, which houses 1,200 students, is Sunnyside's elementary school. Sixty-eight percent of students meet the city's education standards, compared with an average of 42 percent for all city schools. P.S. 11 in Woodside and P.S. 199 in Long Island City also serve the Sunnyside area.
- **best brokers** Carmela Massimo of Welcome Home Real Estate (718-706-0957) and Nilo DelaTorre of Century 21 Sunny Gardens (718-507-9502).

SUNNYSIDE

■ THE NUMBERS

RENTALS

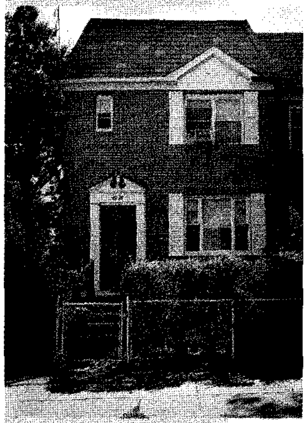
Studios	$800-$950
1BR	$1,000-$1,300
2BR	$1,300-$1,700

APARTMENTS

1BR	$75K-$95K
2BR	$120K-$140K

HOUSES

1-family	$290K-$360K
2-family	$325K-$450K
3-family	$450K-$600K



■ SAMPLE LISTING

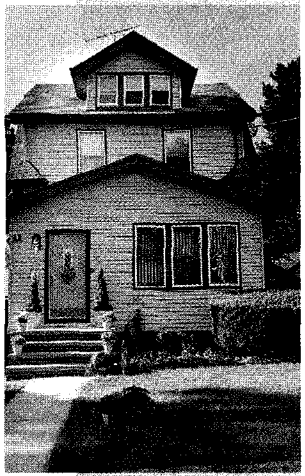
42-20 50TH AVENUE

Four-bedroom, three-bath, two-family brick home. Hardwood floors, high ceilings, one-car garage, low taxes, only four blocks from the subway. Sold in May for $330,000.

BLOOMFIELD

THE NUMBERS

RENTALS	
1BR	$800-$1,100
2BR	$1,100-$1,400
APARTMENTS	
1BR	$120K-$160K
2BR	$140K-$180K
HOUSES	
1-family	$150K-$340K
2-family	$170K-$300K



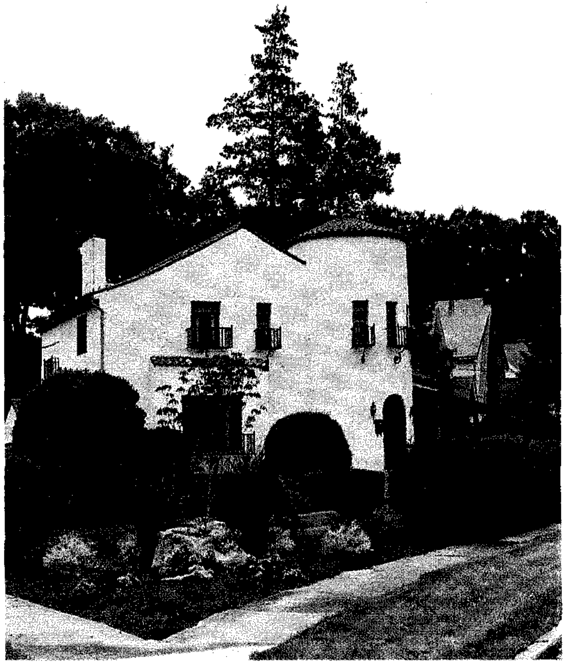
SAMPLE LISTING

98 SYLVAN ROAD

Three-bedroom, one-bath, 1938 side-hall Colonial with natural woodwork, refinished hardwood floors in the living room, a formal dining room, den, laundry room, basement, one-car garage, and a large deck. On the market for $257,000.

Bloomfield

A new rail link is about to boost this 'burb into the big time.

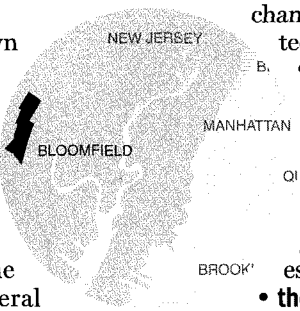


No doubt you've heard of Montclair, the liberal New Jersey town often called the Upper West Side of the suburbs, famous for its diversity, its celebrated residents (Bill Bradley, Ian Frazier, and Yogi Berra), and its spectacular estates that resemble small national parks. Chances are you haven't heard of Montclair's often overlooked stepchild, Bloomfield, a neighboring town that's home to Frankie's Futurmatic Car Wash and the official Joe Pesci fan club. But with affordable homes and a commute to midtown that's about to be cut in half, Bloomfield won't stay sleepy for long. For now, it's still possible to find a comfortable three-bedroom home in this charming hamlet for $200,000 and live close enough to Montclair to take advantage of its shopping and restaurants.

• **meet the neighbors** That's a big part of the appeal for Kelly Smith Killian, a 31-year-old freelance journalist in Bloomfield. "I can do all the stuff that I really need to do in Bloomfield," she says of things like getting groceries. "But if I want to go to a nice dinner or go antique shopping, I'll go into Montclair." Kelly and her husband, Keith, rent a one-bedroom apartment near the lower-priced south end of town for $855 a month but are looking to buy a three-bedroom home under $200,000.

• **small is beautiful** Remarkably, there are actually plenty of options. The streets here are lined with Cape Cod– and Victorian-style homes in the $175,000 to $350,000 range. And, for Smith Killian, the setting is hard to beat. She describes the time a red fire truck pulled up to the Magic Fountain homemade-ice-cream shop, and school children swarmed the truck as firemen showed them the hoses and sirens. "It was such a cute little Norman Rockwell picture that I haven't seen anywhere else I've lived," she says.

• **sights to behold** Bloomfield's town center extends the Rockwell imagery. The stately buildings of Bloomfield College surround a grassy quad (where scenes from the upcoming Drew Barrymore movie, *Riding in Cars With Boys*, were filmed earlier this year), and church steeples puncture the skyline all around. The town also has several lush parks, with ponds and park benches, where families gather for picnics and DUCK CROSSING signs are a common sight.



• **manhattan transfer** When Dominique Brunet, 36, who is a buyer for Saks Fifth Avenue, and his wife, Kristin Brunet, 32, an assistant curator at MOMA, started looking for a home to buy last year, they insisted on a maximum commute of one hour, door to door, to their jobs in Manhattan. And after looking everywhere from Bergen County, New Jersey, to Connecticut, the Brunets, who are expecting their first child in November, left their $1,250-a-month two-bedroom apartment in Cobble Hill and bought a 1928 three-bedroom colonial with hardwood floors and "a beautiful fireplace" in the Oakview section of Bloomfield for less than $250,000.

• **the commute** Because of its proximity to the Garden State Parkway and Newark International Airport, Bloomfield is already conveniently situated, but this spring, the New Jersey Transit System will launch direct train service on the Montclair Connection—a long-awaited 1,500-foot sliver of rail that will cut the commute to New York Penn Station from a half hour or more (including a change of trains in Hoboken) to a mere fifteen minutes.

• **prime areas** Generally speaking, the northern part of Bloomfield is more desirable (and farther from Newark). The Brookdale area is coveted for its proximity to Brookdale Park, and the Oakview area has gorgeous homes that are among the closest to Montclair.

• **the cons** While Bloomfield has all the basic retail a town needs (a bank, a garden nursery, bakeries, grocery stores), it doesn't offer the kinds of trendy cafés or boutiques found in Montclair.

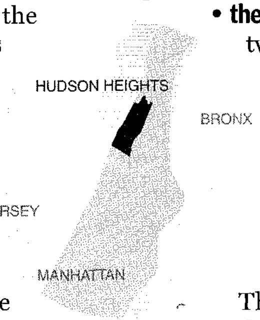
• **schools** While the elementary schools in Oakview and Brookdale have solid reputations, only 49 percent of students of Bloomfield High's class of 2000 planned to go to college, down from 55 percent for the class of '96.

• **best brokers** Joyce Palm at Weichert Realtors (973-220-7424); Denise Riordan, Schweppe & Co. (973-744-4701). ▩

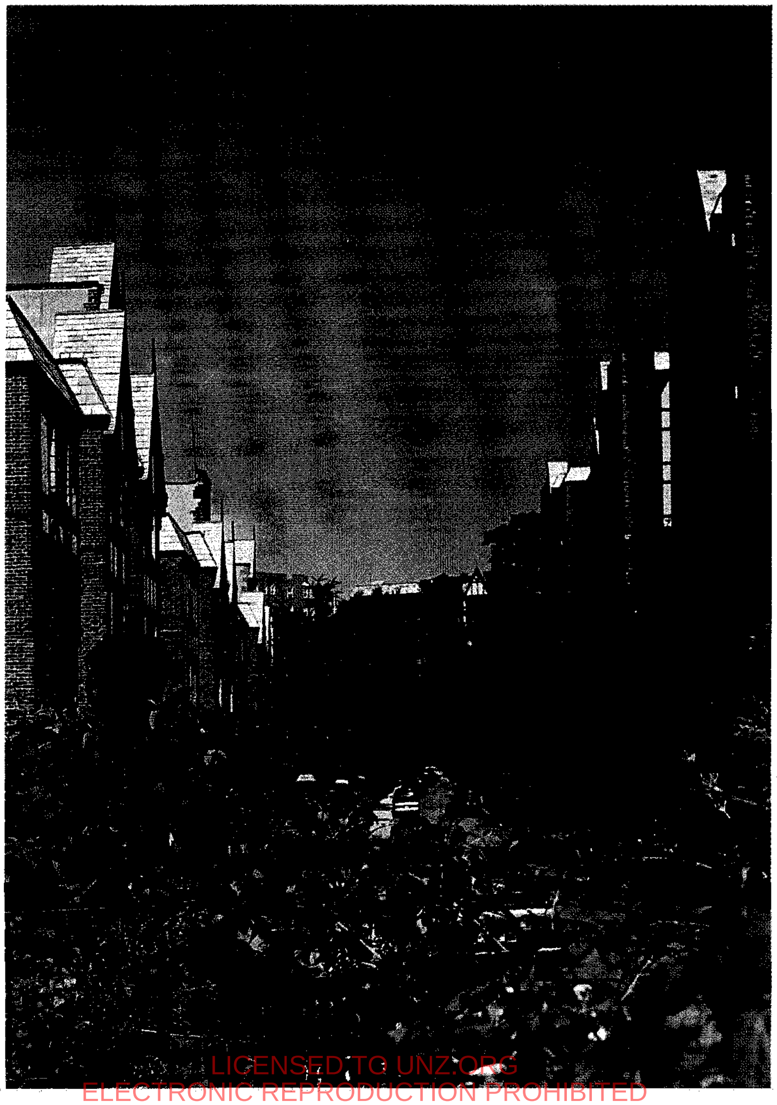
◁ TICKET TO RIDE
At the corner of Raab Avenue and Lindberg Boulevard in Bloomfield, New Jersey, which will soon have its own direct rail link to Manhattan.

Hudson Heights Manhattan apartments at a discount.

For some Manhattanites, separation anxiety is a major obstacle to relocation. For these people, there is Hudson Heights. Jim Nyberg and his wife, Alice, needed to upgrade from their $1,450 a month one-bedroom pad in the West Village. But with a ceiling of $2,000, finding a two-bedroom in the Village proved impossible. So after reluctantly scouting out Brooklyn, the Nybergs took a look at Hudson Heights on the recommendation of a co-worker. "It was a different world," says Nyberg, who fell in love with the hilltop enclave just south of Fort Tryon Park. Last month, they moved into a spacious two-bedroom apartment for $2,000 a month on West 181st Street, with a view of the Hudson and the George Washington Bridge.



- **lay of the land** Hudson Heights, which stretches roughly from 181st to 193rd Street between Broadway and the river, is a manufactured name—created by brokers and co-op owners in the mid-nineties to psychologically distance the area from the rest of Washington Heights. While prices have gone up in recent years, the cost of a one-bedroom co-op ($130,000–$275,000) is still about half that of one on the Upper West Side.
- **prime areas** Among the gems are the Hudson View Gardens on West 183rd, fifteen Tudor-style buildings situated in front of a block-long community park; and Castle Village, five high-rises complete with doormen and sunken living rooms, atop a broad expanse of grass and trees on Cabrini Boulevard, overlooking the river.
- **creature comforts** The southern area, near 181st Street, has loads of ethnic restaurants and little bodegas. This fall, a Starbucks, the first in Manhattan north of Harlem, will open on West 181st Street. The northern end offers fewer retail services, but there is a large grocery store, a cute café, a popular Indian restaurant, a pet store, and a handful of other little shops.
- **the cons** The streetscape of Hudson Heights is somewhat uninspired, with mostly unremarkable six- to ten-story apartment buildings. And there aren't many entertainment or nightlife options, so get used to the subway.
- **the commute** There are only five stops between West 181st Street and Port Authority on the A line. It takes about twenty minutes during rush hour. But if you get stuck on a local, you're in for a *long* ride.
- **schools** P.S. 187 runs from kindergarten through eighth grade and is well regarded. Less desirable is George Washington High School: The alma mater of Henry Kissinger and Jacob Javits, its reputation has suffered in recent years from overenrollment, a high dropout rate, and a jaded faculty.
- **best broker** Gus Perry at Stein-Perry Real Estate (212-928-3805).



GREEN IS GOOD ▷
Hudson View Gardens, a 1924 Tudor-style co-op complex that faces a community park in Hudson Heights.

HUDSON HEIGHTS

■ THE NUMBERS

RENTALS	
1BR	$1,000–$1,500
2BR	$1,500–$2,000
3BR	$2,400–$3,000

PURCHASE	
1BR	$130K–$275K
2BR	$250K–$500K
4BR	$500K–$750K

■ SAMPLE LISTING

447 FT. WASHINGTON AVENUE

Two-bedroom, one-bath co-op in a prewar building. Lots of light, hardwood floors, 1,100 square feet. Formal dining room. Steps from A train. On the market for $229,000.

ON THE WEBSITE

Check out the real-estate scene in our comprehensive "2001 Guide to 26 New York Neighborhoods" at newyorkmetro.com/realestate.

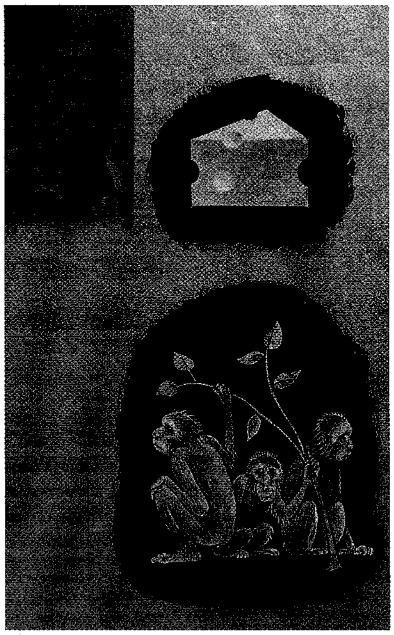
CAPTAIN KIDD

By day, he's the path-breaking designer of book jackets every ambitious writer wants to work with; by night, he's a comic-book connoisseur and collector of kitsch. Showman and bon vivant—and now author of a new novel—Chip Kidd is his own superhero. By Derek de Koff

BECAUSE HE'S A DESIGN DEMIGOD who has elevated the humble book jacket to a serious cultural statement, Chip Kidd gets asked to give a lot of talks.

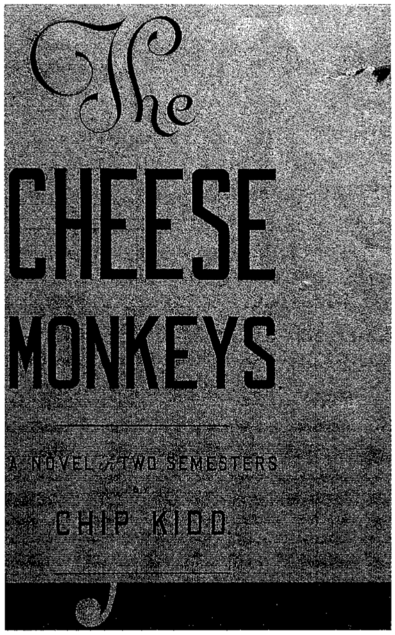
And when he does these slide-heavy tours of his portfolio, there's an anecdote he likes to use to liven up the disquisition. Having scrolled through the sketches for Donna Tartt's *The Secret History*—one of the first books to be wrapped in a transparent cover—he points out to his audience that his highly original concepts are rarely used for the paperbacks. Then he tells this story: On his way home from a frustrating day at work, he steps into a deli to buy a six-pack of beer; suddenly, a burly man with a gun enters the store and demands that everyone get down on the floor. At first, Kidd thinks the day couldn't get any worse, until he turns around and notices a rack of mass-market paperbacks—upon which lurks a copy of *The Secret History,* complete with gold-foil type and a trashy red rose. The spectacle disgusts him so much that he yelps, drawing the thug's gun toward him.

"What did you say?" the gunman barks.



Chip shakes his head defeatedly and says: *"Whenever you're ready . . . "*

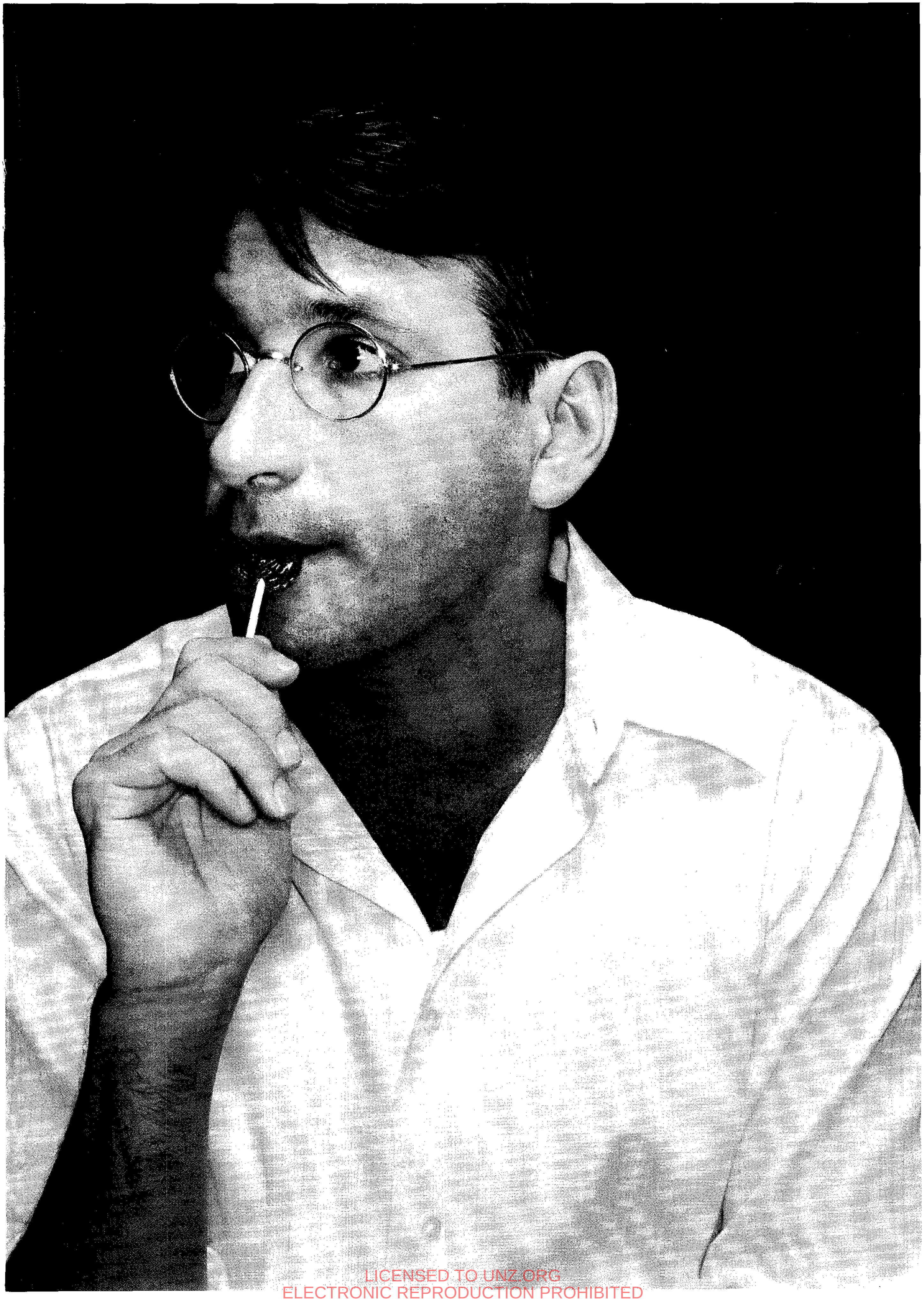
His audience, needless to say, is riveted by the tale, whether or not any of them suspects that none of it's true. "That's probably my first stab at fiction," he says.



In that case, *The Cheese Monkeys,* his debut novel, which hits bookstores late this month, would be his second. But unlike his lecture-circuit showstopper, it has more than a shred of autobiography between its covers. It's a coming-of-age story about a young college student's discovery of his calling—graphic design, naturally. Under the tutelage of an outrageously confrontational but ultimately mentorish professor named Winter Sorbeck (clearly, some names have been changed), who happens to be a dead ringer for Gary Cooper, the young man slowly comes to grasp the power and central cultural importance of graphic design.

The novel seems to leave off just where Kidd's remarkable career be-

PHOTOGRAPHED BY CHRIS BUCK



gins. "When you're a graphic designer," says Barbara de Wilde, the design director of *Martha Stewart Living*, who went to college with Kidd, "there are only a few jobs you can have—like music packaging or advertising. At the time we graduated"—1986, from Penn State (which, not surprisingly, provides the backdrop for *The Cheese Monkeys*)—"publishing was really exciting, because really beautiful work was being done, and people were starting to notice it."

At just about the same time, Sonny Mehta was installed at the head of Knopf. And under his control, the house developed a "literary approach to book-jacket design, where pictures become poetic phrases," as the Cooper-Hewitt, National Design Museum has described it.

The first book that announced this new style was an odd and disturbing novel by Katherine Dunn called *Geek Love*. "It was Sonny's first big buy," Kidd says by way of explaining the stir his first big design caused. But the jacket, an electric-orange cover with thin blue lettering, was a deceptively simple way to reveal the book's off-kilter contents. "*Geek Love* was just a weird little book," remembers art director Carol Devine Carson. "At first, there was a little face on the cover, but Sonny said, 'Take that off.' "

The result of this collaborative effort was Knopf's new mood—with Kidd's creativity at the forefront. "Chip created an interpretive vocabulary," says Glenn Horowitz, a rare-book dealer, "and brought to the jacket something essential in the tone and pitch of the book."

Still, none of this explains the fact that Kidd's name became known to almost every person with literary ambitions. The key, De Wilde points out, is "the phenomenon of larger bookstore chains creating these beautiful galleries."

"Chip's accomplishment," Horowitz says, "was to inject his own artist's ego into the design." And that ego got plenty of gratification in return. Chip, De Wilde adds without rancor, "has gotten so much publicity, people think he has a publicist." Although the idea of a star book-jacket designer might be hard to wrap one's head around (Kidd himself likens it to being called "a star electrician" or "a star housekeeper"), the label has stuck.

"Given the number of graphic designers in the world," says the very visible designer Milton Glazer, "when one becomes publicly visible, it's a miracle. Why they become visible is a great mystery; sometimes it's because of the unique quality of work; sometimes it's their sense of self-promotion. Chip is a brilliant designer, and he also has a great flair for the appropriate comment."

Asked why he thinks his name has made such an impact, Chip doesn't bother to compare Barnes & Noble to the Museum of Modern Art, nor do words like *vellum* or *acetate* ever enter his vernacular. Shrugging, he offers, "I think the fact that my last name is 'Dick' spelled backwards really helps."

IT'S HARDLY SURPRISING THAT CHIP Kidd—who grew up in Redding, Pennsylvania, a suburban satellite of Philadelphia—would not only be in a marching band but choose to play the loudest instrument, the drums. "I guess I was compensating for the fact that I wasn't the loudest," he says with a giggle. "I was one of those typical skinny kids who always got by by making people laugh." And though he no longer terrorizes people by bashing through "When the Saints Come Marching In," he still finds ways to make a spectacle of himself in order to gain approval and accolades.

"He throws the best cocktail parties I've ever attended," says novelist Jenny McPhee, who once worked with Kidd at Knopf, where he's been employed since graduating from college fifteen years ago. "He's extraordinarily funny," she says. Which is true, and it's also a pleasant surprise. With his glasses, blue jeans, and penchant for Izod shirts, one would never suspect Kidd to be the type to adopt a lampshade as headgear. But the second you hear his laugh—an infectious hybrid of a childish giggle and a wicked cackle—you realize looks can be deceiving.

GEEK LOVE
A NOVEL
KATHERINE DUNN
THE
JURASSIC PARK
MICHAEL CRICHTON

Cover story: Clockwise from left, influential covers for Donna Tartt, Katherine Dunn, and Michael Crichton; Kidd's Batman book.

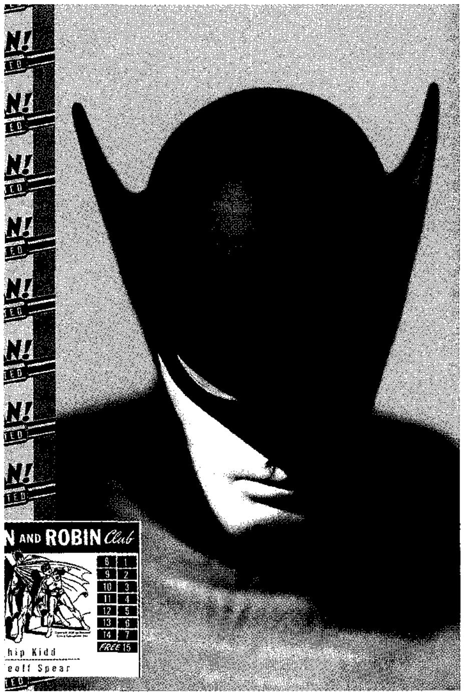
It's quite true that Chip's the kind of person you'd want to invite to your party, and his Upper East Side apartment is probably the place you'd want to throw it. The overall effect is of an antique shop colliding with a toy store at 180 mph: While his bathroom has been completely retooled using vintage fixtures ("I like clean lines, simple forms—this glass towel bar almost becomes a Dada object!"), his living room is upstaged by an enormous display case prominently featuring a collection of comic-book memorabilia—of which an array of Batman and Robin wind-up toys is his pride and joy. "There was a spate of Batman stuff in 1966 that was all Japanese," he says, "so there's a sort of charm to them." His wistful tone suggests he might start tearing up at any moment—then, he takes a sip from his wineglass.

Kidd not only is obsessed with comic books but also edits them for Pantheon—which means, basically, that he has three careers going at a time when many people his age don't even have one. Not only was he the editor of Daniel Clowes's *David Boring*, but he also leapt to his defense after DC Comics killed one of Clowes's strips: "The people in the comics division—they're living in a fantasy land. They think Superman is real," he says.

Nonetheless, Kidd takes comics rather seriously himself—he certainly knows all the minutiae: "One year, Montgomery Ward had an exclusive offer where you could mail in and get Bruce Wayne's clothing for your Batman doll," he says, gesturing to a doll dressed in a business suit. Asked why superheroes have a tendency to wear Speedos, he replies, "It's really none of my business how they live their lives. I love all this stuff, but I get absolutely no sexual . . . I have sex with a partner."

THE PARTNER IN QUESTION IS J. D. MCClatchy, the celebrated poet who has been the editor of *The Yale Review* since 1991. The two are as similar as cheese and chalk—Kidd is 36, McClatchy 56; Kidd is obsessed with comic books, McClatchy with Walt Whitman. The two just got back from a weeklong trip to Seattle, which they visited specifically to see all eighteen hours of Wagner's *Ring* cycle. "It's like the Woodstock of operas!" Kidd says. McClatchy would no doubt grimace at the comparison.

"It was sublime," McClatchy says. "And to his own surprise, Chip stayed awake the whole time. Earlier, I'd tried to lure him by explaining the *Ring* was really just a superheroes story."



"Sometimes he needs to be reined in a little bit," Kidd says of McClatchy. "He can be Mr. Academe. It's really fun to be silly and vulgar around him, because he's like one of those women in *The Three Stooges*—the wise society dowager who gets hit in the face with a cream pie."

"Wise dowagers develop a taste for cream pie," McClatchy says in his defense. "I have."

There is, of course, a mentor-student aspect to their relationship, and there are certainly echoes of that same dynamic in the central relationship of Kidd's novel. "Smart, classically oriented, no-bullshit" is how Chip describes McClatchy. "They don't make 'em like that anymore. He writes for the generation behind him.

"I thrive on mentors and people who know more than I do," he adds. "I thrive on negative reinforcement."

"BEFORE I MET HIM," SAYS THE POET J. D. MCCLATCHY OF HIS PARTNER, CHIP KIDD, "MY IDEA OF ROCK MUSIC WAS *DIE WALKÜRE,* AND SUPERMAN A CHARACTER IN NIETZSCHE. NOW I LIVE IN THE PINBALL MACHINE OF POP CULTURE."

McClatchy, likewise, has gained a great deal from Chip: "Before I met him, my idea of rock music was Act Two of *Die Walküre,* and Superman a character in Nietzsche. Nowadays, I live more in the dizzying pinball machine of pop culture, trying to keep a precarious balance."

The two first met at a publishing party, and when Kidd introduced himself, McClatchy, startled, replied, "But I've dreamt about you. You're supposed to have curly hair and tortoiseshell glasses!" "I'd made such a stink about my jacket," McClatchy recalls of the book he was then publishing, "that the art department finally washed its hands of me." When the first copy arrived, the poet immediately "saw how ugly it was. A series of guilty dreams ensued, and the only designer at Knopf whose name I'd heard of was Chip's. So he was berating me nightly. And then, suddenly, eerily, we met—and never looked back."

Although McClatchy (or Sandy, as Chip calls him, but you shouldn't) was very supportive while *The Cheese Monkeys* was being written, he was also exceedingly blunt. "I asked him," says Kidd, " 'If you didn't know me, and I submitted this to *The Yale Review,* would you be interested?' "

McClatchy's response? "No—forget it."

"Sandy's not vengeful at all," Kidd says, "but every now and then he'll say, 'You have no idea how easy you've had it.' "

McClatchy is obviously proud of Kidd's work; in fact, to hear him say it, he couldn't be more so: "Chip's been persistent in finding, even in the midst of a high-pressure career, the quiet you need to write down a story. From the beginning, I've adored Chip's boundless energy, his innate sense of playfulness, his canny take on the world. All our years together have been marvelous."

Which leads to the question, will the two give up their separate homes and start a family? "I need my own space, so I can do with it exactly as I want," Kidd says. "The whole trend of gay couples adopting children, I don't have that gene. I think that's one of the advantages of being gay. God leaves you off the hook. Let the breeders do it! I sort of feel like I'm getting away with something."

INSTEAD OF USING HIS DESIGN-GENIUS fame to trade up to a bigger and more influential job, Kidd is obviously taking a big risk by jumping into the role of novelist. After all, it's safe to assume that his meteoric rise has earned him a fair share of resentment.

"The expectations one's work creates both stamp and stymie one," McClatchy says. "But Michelangelo wrote poems, and Francis Ford Coppola makes wine." And while those of us who aren't dating Kidd might hesitate to compare him to either artist, what McClatchy says rings true on some level: "It's natural that what you are trying to design eventually has designs on you. And when you think about it, isn't 'writing' a way to design language?"

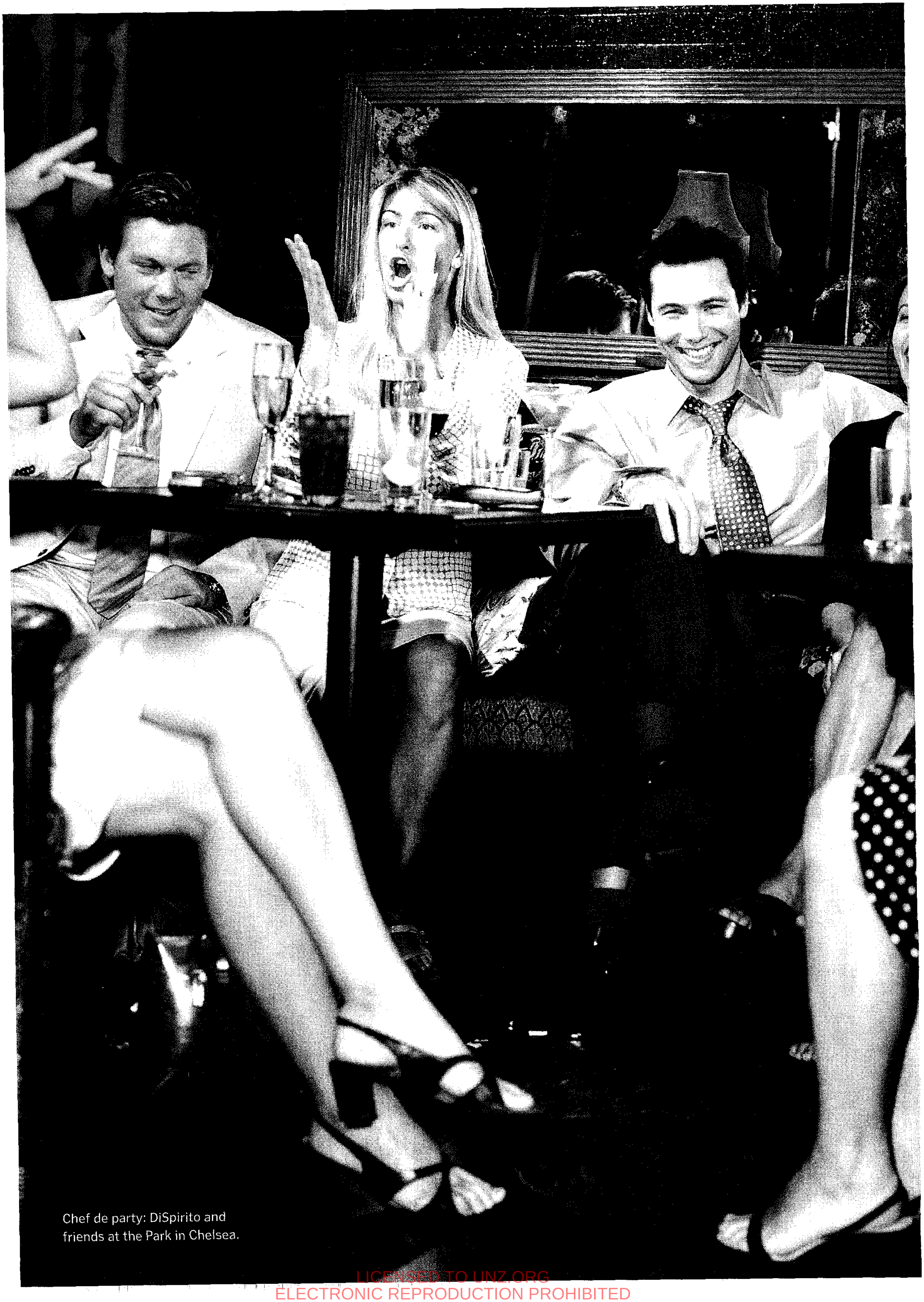
Of course, the fact that Kidd is dating one of the nation's most celebrated living poets is further grist for the mill of his detractors. But regardless of how his novel is ultimately received, Kidd, to his credit, seemingly has no intention of doing anything but moving up. "Graphic design is divided into form and content," he says, "and it's only natural for me at some point to move from form to content. I have ideas for other books, and then what's next? Sound and movement."

And yes, he recently completed designing the opening credits for *G,* a retelling of *The Great Gatsby* that transports the action to the Hamptons, with rap stars taking the place of flappers.

"Chip's an imaginative and restless artist," McClatchy says. "I wouldn't be surprised if *The Cheese Monkeys* led not just to other novels but to movie versions of them—directed by and starring you-know-who."

It's clear he's ambitious, but there's no question that Kidd is extremely brave to attempt this tightrope act. He must be—after all, he's dared to put the word *cheese* in the title of his novel. So, given these circumstances, shouldn't he be a little bit worried about how people—particularly those in publishing—are going to respond to even the *idea* of his writing a novel, let alone the novel itself?

"Worried doesn't begin to describe how I feel," he says, taking a long sip of white wine. "I'm catatonic. You know, even I would eye this with suspicion—the whole Ethan Hawke syndrome, you know." ■



Chef de party: DiSpirito and friends at the Park in Chelsea.

The Food Networker

When Rocco DiSpirito, a serious Queens-bred boy with impeccable culinary skills, opened Union Pacific four years ago, he never seemed to leave the kitchen. But success put him in the foodie fast lane, with TV tapings, globe-trotting junkets, and a speed dial packed with celebrity pals. Which makes purists wonder: Who's minding the stove? **By Sarah Bernard**

“ORDERING A QUAIL!” SHOUTS ROCCO DiSpirito, the boyish but exacting executive chef and co-owner of Union Pacific restaurant. It's 7:48 on a Monday evening, and the first seating is polishing off its pineapple-and-salmon *amuse-bouche*. A wall of frosted glass separates the Zen-like civility of the dining room, with its percolating waterfall and muted color scheme, from the raucous kitchen, where DiSpirito is expediting orders in spotless chef's whites and Birkenstocks. “How about a *quail?*” he shouts, louder, until the grill station repeats it back, Starbucks-style. In mid-service moments like this, DiSpirito, confined as he is in “the box,” his three-sided command center facing the cooking stations, likes to think of himself as a pumped-up NFL coach driving his team from the sidelines.

A heaping portion of monkfish and vegetables comes his way. “Vinnie, you're cooking the long beans too much, I just *told* you that,” says an eagle-eyed DiSpirito. To his left, one of the three sous-chefs is working on a new summer soup with pickled vegetables. DiSpirito leans in to finger a taste. Two visiting chefs from Stockholm who have been trailing him for the week lean in, too. “These are nettles,” he says to them. They stare blankly. “You don't have nettles?” But before they can answer, there's a call from the private dining room upstairs, which Sean “Puffy” Combs has rented out for the evening. He wants different table arrangements and different music. “But it was all arranged in the contract,” DiSpirito says to himself. He walks toward the back staircase to investigate the situation but stops when he sees a salad guy piling leafy greens on a plate. He swings around, grabs the greens himself, and begins lecturing the garde-manger in Spanish.

Next, he tries slipping out the door to the dining room, aiming for the front stairs this time—but he's intercepted by two women with high-wattage smiles asking for bathroom directions. He politely shows them the way, chatting briefly but just enough, then forgets about Puffy and ends up back in the box. “Why are you using such a large pan to heat up this celery?” he asks the vegetable guy. The kid, who looks more like a member of 'N Sync than like a seasoned *entremetier*, has no comeback. He sort of smiles, relieved when the floor manager collars DiSpirito with a Puffy update. Finally, there's good news from upstairs. Johnnie Cochran has just arrived. They've changed CDs. “They're happy,” he reports.

“Amazing,” says DiSpirito. “So what's the selection?”

PHOTOGRAPHED BY BEN BAKER

"Roberta Flack," says the manager.

"No Tupac?" DiSpirito jokes. It's now 7:59. The printer begins to tick violently with orders. "Danny," he moans, ripping off another dupe, "that quail's killing me!"

AS UNION PACIFIC APPROACHES ITS fourth anniversary, and DiSpirito his 35th birthday, he finds himself at the very top of the star-chef game. He was named one of America's best new chefs in 1999 by *Food & Wine.* He scored the cover of *Gourmet's* restaurant issue last fall, was nominated for best chef in New York at the 1999, 2000, and 2001 James Beard Awards, and was invited to cook at the prestigious World Gourmet Summit this past May in Singapore—and the accolades just keep coming.

His food—a complex mixture of Asian flavors and French technique that incorporates salty, sweet, sour, and bitter tastes in every dish—defies categorization. It is the step beyond fusion, using constantly evolving ingredients he finds trolling around Chinatown or Little India. "You can't put it too much into words," says his mentor, the legendary flavor whiz Gray Kunz, whose cooking provided the bedrock for DiSpirito's. "You have to see it and taste it."

"What do you call those sports that involve extra risk?" says *New York* food critic Gael Greene. "Extreme? His food is Extreme American. At times, the menu might sound outrageous, but it never is. He is really weird and really wonderful."

Mario Batali of Babbo, Lupa, and Esca, the virtual king of the city's Italian cuisine, admits he's been tracking DiSpirito since 1992, "back when he was doing watermelon emulsion at some fancy joint," says Batali. "He's bringing together ingredients in ways I never thought of, things that sounded disparate but make palate sense."

But it takes more than a spectacular demi-glace to bring in reservations today. "The days of delivering a great product and being full all the time are over for everyone," says DiSpirito. There are more restaurants—a significant number with deep-pocketed backers—competing for fewer flush customers. As a result, chefs have to not only cook the food but sell it as well.

DiSpirito is in many ways a natural for the job. He's a culinary triple threat: an anointed food genius with a Tom Cruise smile and the social stamina of the Hilton sisters. But he had to learn to become a showman and a businessman, which required some help. His payroll includes a personal assistant, a publicist to handle press requests, a literary agent (who recently closed a two-book deal with Hyperion), an agent for his Food Network appearances (his regular gig cohosting *Melting Pot,* a show about American ethnic cuisine, as well as a raft of foodie specials) and for potential film projects, a media coach to infuse such star turns with George Clooney–esque charm, a lawyer to oversee all transactions, and a high-priced divorce lawyer to help him end his marriage to soon-to-be ex-wife Natalie. Add to that list a personal trainer and, of course, a shrink.

Some modern chefs seek celebrity and leave the cooking to others. (Emeril is an oft-cited example.) Others can't stay out of the kitchen and take a pass on the tempting extracurriculars. But DiSpirito is trying to join the small group of celebrity chefs who have it both ways. In the past, the best-known foodie personalities—Julia Child, James Beard, Chef Tell—were not working chefs who had to find a way to balance their TV gigs with the rigors of running a kitchen. Today, few (most notably Mario Batali) have managed to pull off a hefty media presence as well as star-studded reviews. To that end, DiSpirito has willingly devoted virtually every out-of-the-kitchen moment he's had in the past few years to "marketing," as he calls the parties and appearances that fill his life.

"The business morphed during my time," says DiSpirito, who was deeply into his single-minded obsession with food when other kids were in little league. "I feel lucky in a way and conflicted in another way, because I just thought I wanted to be a really great chef in a really great restaurant. But the business changed. It's no longer a business opportunity for misfits, people who couldn't do anything else."

DISPIRITO DID NOT SPRING FROM A foodie family in the south of France with a café on the front porch, like Daniel Boulud, or spend his childhood eating his way through Singapore as Kunz did. You wouldn't know it from his easy way with litchi nuts and saffron, but he is in fact a product of Queens, where his parents had moved from a tiny town outside Naples. To hear him tell it, Jamaica, where he and his brother and sister grew up, was a hotbed of culinary inspiration. His Ecuadoran best friend would have him over for lunchtime seviche. "Kingfish on the weekdays, shrimp on the weekends," DiSpirito recalls. His Greek neighbors provided souvlaki and moussaka. "They'd come by and say, 'You know, you have really good weeds in your garden.' Turns out this stuff I used to mow with the weed-whacker was za'atar, a kind of wild oregano they used in soups." It was his older sister Maria who took him for his first Indian meal; his first encounter with Japanese came by accident. "My mom and I went to this Chinese restaurant every week," he says. "One time we went to another one—we thought it was Chinese, but the menu had these buckwheat udon noodles and funny porcelain spoons."

He was an admitted mama's boy. "I used to go to the Rosary Society with her," he says. "We'd go into Manhattan to do *servicios,* errands, and we'd stop in Chinatown." And, of course, they would cook together. He willingly wolfed down plates of lamb intestines—a specialty of his mom's. "I still can't make her frittata as well as she can," he insists. He took her on NBC's *Weekend Today* show on Mother's Day to prove it.

Roc around the clock: DiSpirito on *Letterman;* the *Today* show; *Melting Pot.*

"I thought he wanted to be a lawyer," says his father, Raffaele, an Eli Wallach-size fellow with a thick Italian accent. "He was very dynamic, athletic. But then I remembered, *I* wanted to be a lawyer."

Rocco had his sights on chefdom ever since his first job prying open cans of tomatoes at a pizzeria when he was 11. During high school, he spent nights and weekends at the New Hyde Park Inn—"We made head cheese from scratch," he says proudly—and still graduated a year early. He enrolled in the Culinary Institute of America and practiced on his family during holidays. At Thanksgiving, "I basically took the turkey apart. I made turkey medallions with clams and sweet-potato velouté. Not what anyone wants to eat," he says. After CIA, he set off for a year in Paris under the wing of Dominique Cecillon, the executive chef at Jardin de Cygne: "If you want to be a good chef, you go to Europe."

> 'His food is Extreme American,' says Gael Greene. 'At times, **the menu might sound outrageous,** but it never is. He is really weird and really wonderful.'

When DiSpirito arrived with all his bags, he was told he didn't have the right papers to work in the Michelin-starred restaurant. "I had to go to Cactus Charlie's, an American Western saloon that served burgers with 50 toppings," he says, cringing at the memory. "Ladling blue-cheese topping, pickle topping on cheeseburgers. Such a horrific experience." He figured out a way around his predicament by scoring an Italian passport that made him a citizen of the EC.

"We fell in love with each other," he says of Cecillon. "We send each other packages. I send him Coffee-mate and Aim toothpaste. He sends me bottles of truffle vinaigrette."

Back in New York, he landed at Adrienne at the Peninsula Hotel as a *commis*, the second-lowest job on the line, under "the meanest *chef de partie* on the planet! I'd still like to pop him in the face if I saw him walking down the street." He spent the next two years at Boston University's School of Hospitality Administration. There he met Bryan Calvert, who would become his longtime sous-chef. Calvert testifies to DiSpirito's curly, shoulder-length hair and the raging parties he threw at his Back Bay apartment.

When he returned to New York, he "staged" for a month at a time at Le Bernardin, Aureole, and River Cafe. "I can't even remember them now," he says. It was a typical nomadic-chef trajectory until Kunz asked him to help open the now-legendary Lespinasse. "I looked at his résumé and felt he had the enthusiasm," Kunz recalls. "I don't know if you can say angry, but he was so driven already, he had the ambition to succeed." Scott Bryan, now executive chef at Veritas, worked the line next to him. "Lespinasse was the most hectic and understaffed place; basically, every day we had to work doubles. It was treacherous," Bryan says, "but I knew Rocco was one of the guys going places because when Rocco used to change, the first thing he would do was put his chef's hat on. Then he'd put his jacket on before he'd even changed his trousers! We used to bust his chops about it, the guy was so fucking serious."

THAT OBSESSIVENESS CONTINUED AT Dava, the tiny three-tiered restaurant on 39th and Lexington, sandwiched between a deli and a laundromat, that put him on the map. It was September 1995 and DiSpirito was looking for a platform where he could cook his own as-yet-untitled cuisine, largely inspired by his tour of duty at Lespinasse.

By some sort of culinary miracle, Ruth Reichl came by. "When you're the restaurant critic of the New York *Times*," Reichl recalls, "friends always want to go out with you. When I told them, 'I'm taking you to Dava,' they were like, 'Oh. Do we *have* to go to that one?' Nothing about this place looked wonderful. Then the first dish brought out was brilliant. They brought out the next dish, and *it* was brilliant. Not copycat dishes, imitations of somebody else's, but really well-thought-out, well-executed, exciting food. There were flavors I had to struggle to identify—it was thrilling."

"We went from 30 covers a night to 150," recalls Calvert. "We were jamming. A few weeks later, Rocco was in a meeting all day. I could tell he was upset. At around 5:30 P.M., he called on the intercom. I was at the order station with dupes in my hand for the six tables that were already there. He said, 'Bryan, come downstairs.' I said, 'I'm in the middle of service.' And he said, 'I know, come down.' When I got there, he said, 'Can you do me a favor and get all my knives? I don't work here anymore.' I'm thinking, if he's leaving, I'm leaving. So I collect his knives and mine. There are fifteen tables now, the dupes are just lying there. The cooks are asking what's going on. We went downstairs and walked out. Apparently, Daniel Boulud came in that night."

In the end, Dava lasted only six months. Dava's owner, Joseph Lucin, refused to comment, but word on the street was that DiSpirito was fired for blowing the modest budget on dazzling ingredients to make his name. It is a notion DiSpirito disputes, but it is not an unheard-of strategy. "I always find it unfair, and it's very self-serving, that chefs know they have to perform and they become selfishly involved in that fact," says Philip Suarez, Jean-Georges Vongerichten's financial backer and partner. "They say, 'I don't care what the food costs are, what the labor costs are, I'm going to get me three or four stars!' " Still, talent is talent, and despite his thoughts on the matter, even Suarez has talked to DiSpirito about working together. "Everybody is always talking to everybody," says Rocco, who sees Dava's demise a little differently. "Lucin thought the kind of restaurant we were running did not have the accessibility he was looking for," he says with admirable spin. "He started out deep in debt. It's impossible to recover. I didn't know that then. Now I do."

In a car heading down Lexington Avenue, DiSpirito interrupts a conversation when the façade catches his eye. "This is Dava, by the way," he says, pointing to a pink stucco restaurant now called Belluno. "I still get a little queasy in my stomach."

DISPIRITO WAS DETERMINED TO RETURN to the game with a big budget, and fast. "I talked to everyone in the restaurant business. No one was spared," he says. "Drew Nieporent, David Emil from Windows on the World, Steve Hanson, Sirio Maccioni, Danny Meyer—I went through the whole list."

"Rocco believed that chefs have to be recognized when they're young," says real-estate investor David Avital, his longtime friend and financial adviser. "And he thought he had to do something with a million-dollar investment. I told him, 'You're crazy! Just make a living. Start small with $60,000, $70,000, and work your way up. Why do you need millions of dollars to start a restaurant?' Did you know he has one of the most expensive ovens in New York?"

In fact, DiSpirito's well-funded reign at Union Pacific almost never happened. Another chef, Ming Tsai, now host of *East Meets West* on the Food Network, had all but landed the job. Then Steve Scher (Rain, Calle Ocho), one of Union Pacific's four partners, who once had a memorable Dava meal, ran into DiSpirito at a party. "When I saw him, a big lightbulb went off," says Scher. He invited DiSpirito in for an audition. "The food that he did was in another league," muses Scher. "One dish I still remember, it was a version of the Taylor Bay scallops he does now, with tomato water and uni, but he used freshwater shrimp or crawfish that he had fried somehow to crisp them up. We quickly changed course."

"Union Pacific, I salute those guys," says Avital. "They proved me wrong, but I never would have gambled on Rocco. I met them recently, and I said, 'You guys have the biggest balls in the world.' "

> "'This is a serious problem,' sighs Gray Kunz. 'If you're paying $150 for a meal, I think you **deserve to see the chef there.** Would you pay $150 for theater tickets and not see the star?'"

THESE DAYS, DISPIRITO HAS PUT SIGNIFICANT distance between himself and the failure Dava represented. He has become a vigilant micromanager, even tweaking service details at each evening's family meal.

Outside his stainless-steel kingdom, DiSpirito has thrown himself into the game of self-promotion with the vigor of a budding pop star. His biggest break was the coveted *Gourmet* cover in October 2000, which had him embracing a spectacular 60-pound tilefish. "It was our annual restaurant issue, and we had a lot of trouble finding the right cover," explains Reichl, now editor-in-chief of *Gourmet*. "There were ten different cover tries. Then the pictures of Rocco came in. I said, 'Why don't we put *him* on the cover?' People looked at me like I had completely lost my mind."

In the end, the issue sold 43 percent more copies on the newsstand than the same issue the year before. One trade publication promptly dubbed DiSpirito the "Anna Kournikova of the chef world"—meaning he may not be No. 1 in the technical rankings, but put his matinee-idol face on your product and it will sell more than if it were endorsed by all the Wimbledon winners combined.

Aside from cooking summer risotto with Katie Couric on the *Today* show and a frittata with Diane Sawyer on *Good Morning, America,* DiSpirito is not above performing somewhat incongruous tasks for the greater good of name recognition. During Fall Fashion Week, he passed out trays of cherry tomatoes and sea urchin to half-naked models backstage at Bryant Park fashion shows. (Most of them demurred.) He has even, he confesses, done a Union Pacific–style bar mitzvah for one well-connected "very good friend of the restaurant." He's traveled to Cannes (for *Bon Appetit* magazine and the Food Network), where he schmoozed with Tim Robbins and Jesse Jackson in between designing the menu at the American Pavilion and helping cook for an AMFAR fête with famed French chef Roger Vergé.

"Want to hear something funny?" he asks. "Ralph Lauren called. He asked me to be the model for his catalogue.

"I'd be the only person in it," he adds, shaking his head, amazed. "I guess it would make my UTA agent happy. She hasn't made a penny off me." He declined the offer.

DISPIRITO WAS NOT A CELEBRITY WHEN HE landed Union Pacific. But somewhere along the line, he developed the unmistakable aura that comes with larger-than-life personalities—the same physical electricity that makes photographers snap his picture even when they're not quite sure who he his. At a Knicks game, when he walks into the elevator that connects to the VIP section, Ben Stiller and his wife, Christine Taylor, follow him. Stiller takes a look at DiSpirito, who is dressed casually in jeans and a long-sleeve T-shirt, and offers his hand. "Hi, I'm Ben." "Hi," Rocco says, shaking it, "I'm Rocco." Down the corridor, I ask if they've met before. They haven't. The thing is, Rocco *looks* famous, even to people more famous than he is.

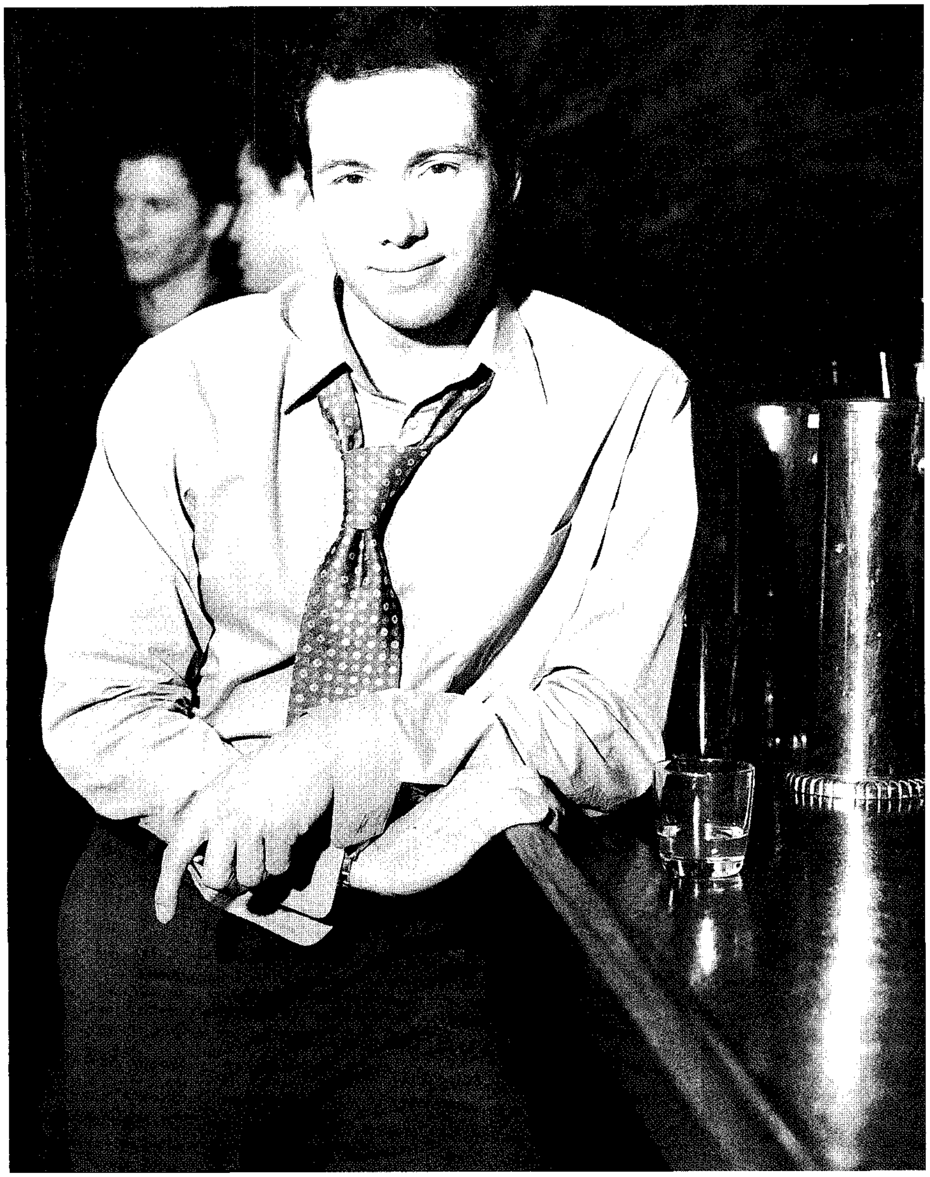
Things were a little different when Union Pacific began: DiSpirito's days started at 7 A.M. and ended at 2 A.M., long after the last diners had polished off their milk-chocolate panna cotta. He would arrange his *mise en place* for the next day, do his ordering, his inventory. When he did leave, he would head straight to his "thoroughly neglected" Murray Hill one-bedroom and love-starved cat. The investment banker's hours were a result of his exacting standards (he laid down the kitchen tiles himself) and an admittedly rocky opening. "It was a disaster," he recalls with a hint of agony. "We were re-plating everything, falling behind."

Still, DiSpirito remained a stickler for time-consuming perfection. "We did this dish with wild sea bass with figs and sunflower seeds," says Calvert. "Rocco *insisted* that we use fresh sunflower seeds and take them out of the shell. We needed like ten pounds a night. It would take one guy five hours to do it. The poor fish guy was like, *What do you mean I have to do it?* So he'd sneak out to the store in Little India and buy already-shelled ones. There's a minor difference in the oil. Probably no one in the dining room would notice. But Rocco would taste it and he could *tell.* He was adamant about it. He said, 'I can do them all in twenty minutes!' He got all the dishwashers and servers, gave them each a small pile and made it into a contest. Whoever could do the most, he gave that person $5."

A year later, Reichl handed down three stars. "The raw foie gras cru at Union Pacific is cured in brine, soaked in Armagnac and aromatic spices," she wrote in her review, "and topped with wild strawberries and tiny fava beans and served in a circle of strawberry juice and aged balsamic vinegar. . . . I too was moaning as I ate."

About that time, he let himself venture out during lunch service. "But whenever he would leave, something would always happen," recalls Calvert. "One time, my friend called up at 1:30 P.M.—we close lunch at 2 P.M.—and said, 'Ducasse is coming in in 25 minutes!' We couldn't find Rocco *anywhere.* Finally, he answered his cell phone; he was at the barber. A few minutes later, he runs into the restaurant, all disheveled, just as Ducasse was getting his first course. We cooked for him for three hours."

"Rocco started to enjoy his life only re-



A star chef is born: DiSpirito in a rare moment of stillness with a scotch.

cently," says Avital. He has found a power-couple partner in girl-about-town Katie Brown, the former Lifetime lifestyle host with her own show forthcoming on the E! Style network.

They met a year ago at a dinner at Nick & Toni's in East Hampton organized by DiSpirito's publicist, who is a friend of Brown's. "He asked me if I wanted to come, and I said, 'No thanks, I'm really tired,' " Brown recalls. "And he said, 'That's too bad, because Rocco DiSpirito is coming and I wanted you to meet him.' And I went, 'Did I say I was tired?' "

"I've seen how a personal life helps you find balance in work life," says Rocco. "This sounds lame, but one day I woke up and felt out of touch. I went to Babbo, Prune. I went to the Dave Matthews concert and Ben Harper opened for him. That guy was loving life. It made me start thinking about new dishes."

IRONICALLY, THE COST OF ALL OF THIS success and attention is time away from his real claim to fame: his restaurant. There have already been some off-the-record grumblings from competitors about how the food is slipping as a result of increasingly frequent absences. It is a hard balance to keep. "I worked six days a week for ten years," says Eric Ripert of Le Bernardin. "Last summer, I decided to take Saturdays off for the first time. But I couldn't, so now I'm there six days again."

"It's interesting what happens," says a sympathetic Tom Colicchio, executive chef and co-owner of Gramercy Tavern and Craft. "When you start becoming known as a chef, people start asking you to do stuff, and it's just great. Flying to Cannes sounds like a great thing, but the following week someone else is going to call you for a great trip to Singapore, and you've *got* to go to Singapore. You get back, and someone says, 'Hey, there's a great thing in Tokyo!' and you've *got* to go to Tokyo. And before you know it, you're never in your restaurant."

"This is a serious problem I see with young chefs," sighs Kunz, who notes that DiSpirito has yet to ask his advice on the subject, although he is eager to give it. "It's too easy to fall into the champagne bubble instead of the heat and the difficulties of the kitchen. My biggest problem with this is, if you're paying $80 to $150 for a meal, I think you have the right to see the chef there, and you deserve to see the chef there. Even if he is not cooking, he is there physically. Would you pay $150 for theater tickets and not see the star?"

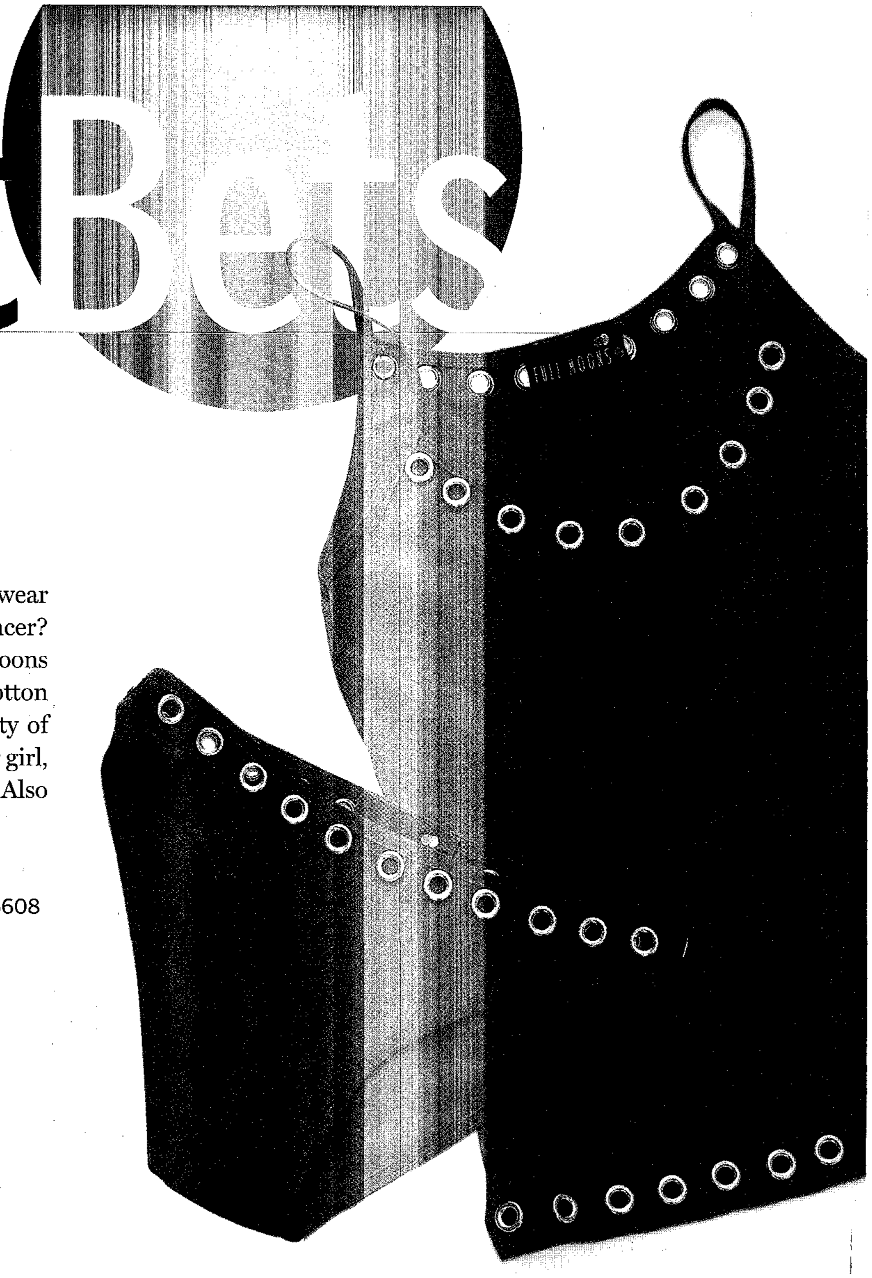
"People have a very odd idea of what it is that chefs do," counters Reichl. "Successful chefs don't cook. It's like Paul Bocuse—the granddaddy of all celebrity chefs—he's had three stars longer than anybody else in the *Guide Michelin.* Someone once asked him, 'Who cooks in your kitchen when you're away?' And he said, 'The same person who cooks when I'm there.' It shouldn't matter. In a good restaurant, it should make no difference."

"The reality is that it's such a competitive field right now," says Drew Nieporent of Montrachet and Tribeca Grill, "that when you have this opportunity to reach a wider audience, whether it's with the Food Network or doing charitable appearances, you're not always going to have this opportunity, so you sort of have to strike while the kettle's hot, to coin a phrase."

This window of opportunity is something DiSpirito has thought long and hard about. He is aware that his career is peaking at a moment when the rules of the culinary world are being rewritten. In the next year and a half, it is entirely possible there will be three DiSpirito-run restaurants in the city. He is in discussions with Donald Trump to open a place in the Trump World Tower. He's toying with putting his Neapolitan roots to work with "Rocco's Italian-American," which he envisions in a double-height space downtown. And yes, he has his eye on Vegas. But as DiSpirito expands his dominion, the question of how he'll continue to walk the line between critical and commercial success becomes only more complex.

It's a challenge he likens to balancing the flavor in a dish: "I'm in the final stages of putting one together. Lamb with sour-cherry-and-mustard glaze. Fruit, acidity, and spice create a whole new unity. I was never happy with monotone, all savory flavors. I always say I want it *brighter.* The cherries are the sour; the mustard is bitter; the sweet comes from the glazing. Ninety percent of the time, it takes four tries. But yesterday . . ." He pauses. "Yesterday, we did one in one shot." ■

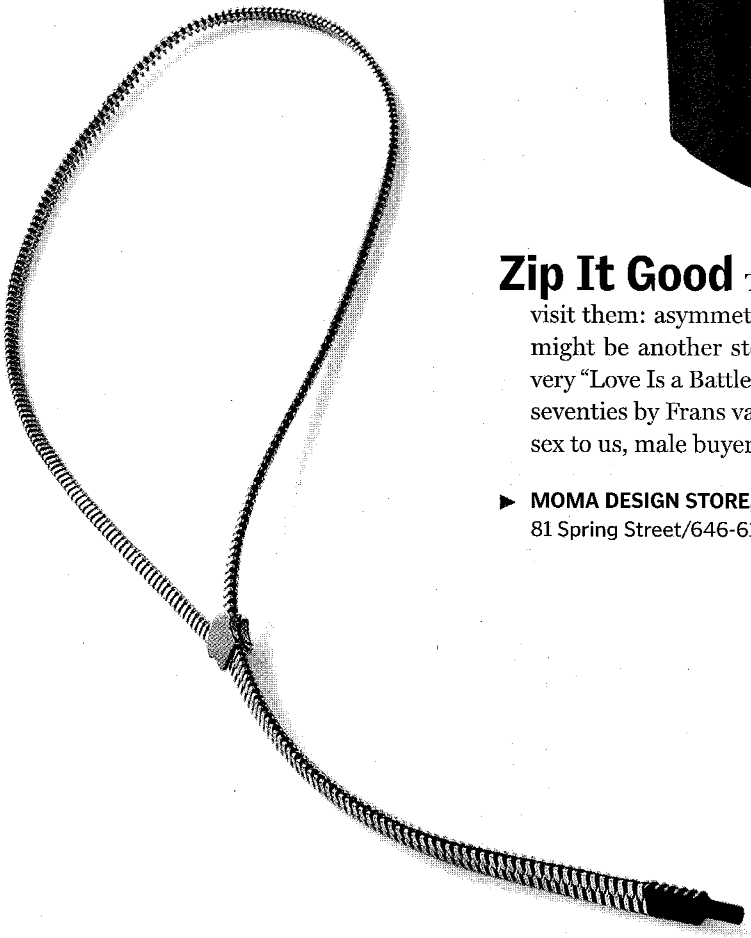
Best Bets



RIMA SUQI

Hell's Angel What does your underwear say about you? Is your secret self a belly dancer? Cowgirl? Cosmo girl? The designers at Full Moons have introduced a collection of matching cotton camisole/thong sets to fit these and a variety of other personae. Harlee, their imaginary biker girl, sports the grommet-adorned set shown here. Also available in black and white ($48).

▶ **ONLY HEARTS**
386 Columbus Avenue, near 79th Street/212-724-5608
230 Mott Street/212-431-3694



Zip It Good The eighties may be back, but many of us don't want to revisit them: asymmetrical hair, leggings, elf boots—no thank you. But zippers might be another story. Just check out this lariat-style Zipper necklace. It's very "Love Is a Battlefield" (but in a good way) and was actually designed in the seventies by Frans van Nieuwenborg and Martijn Wegman. While it says unisex to us, male buyers beware: This product is not chest-hair-friendly ($215).

▶ **MOMA DESIGN STORE, SOHO**
81 Spring Street/646-613-1367

New York metro

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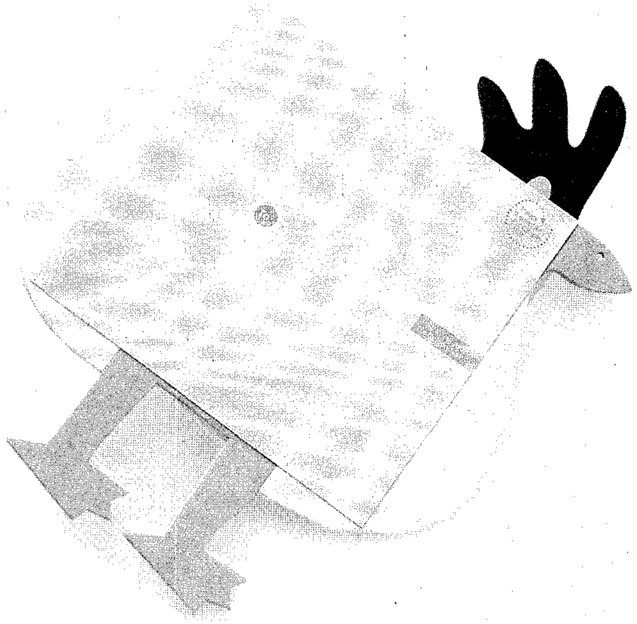
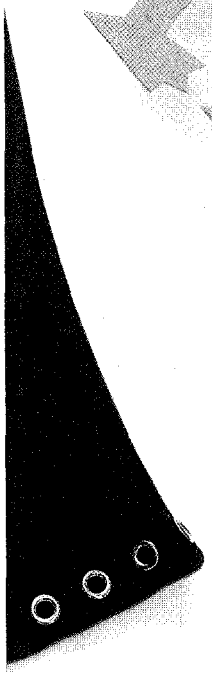
PHOTOGRAPHED BY ANTONIS ACHILLEOS

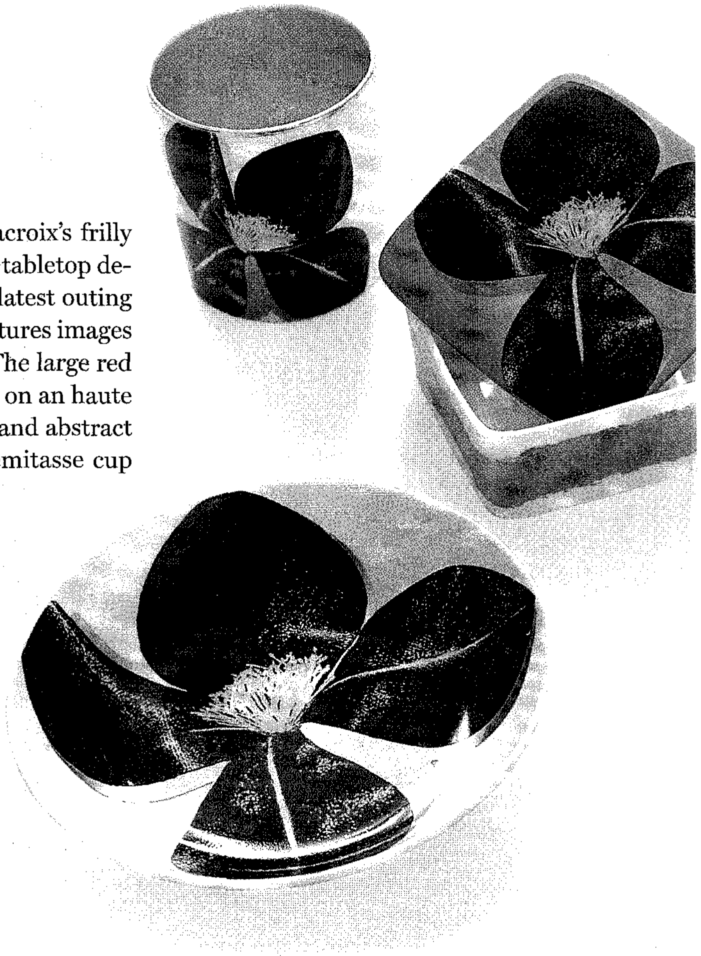




Special Delivery

Bill Gates be damned: Snail mail is still thriving in the electronic age. But how do you separate your very important greetings from all the junk out there? Colored envelopes? Over. Mylar? Done to death. Get serious and go for 3D. Tickelopes is a mailing envelope and card all in one, surrounded by fun, foam shapes. The 34 different designs range from a hen to a tulip to a big ole dollar sign to, yes, a snail. They can be safely dropped in any mailbox, with a minimum postage of 57 cents ($6.50).

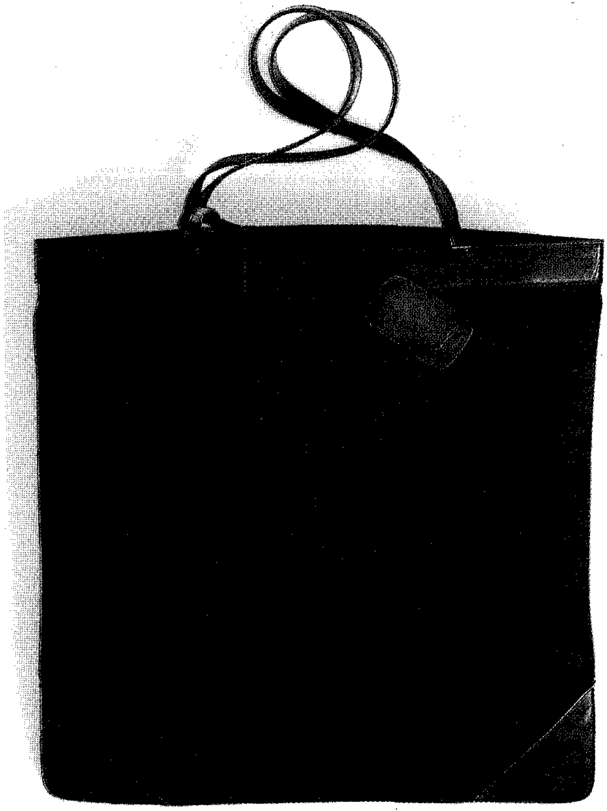
▶ **PAPYRUS**
2157 Broadway, at 76th Street/212-501-0102
1270 Third Avenue, at 73rd Street/212-717-1060
852 Lexington, at 64th Street/212-717-0002
4 World Trade Center/212-432-0500



Flower Power

While Christian Lacroix's frilly frocks are not for everyone, his Pop Art–esque tabletop designs are infinitely more accessible. Lacroix's latest outing for Christofle, called the "Party Collection," features images taken directly from last year's runway looks. The large red flower on these porcelain pieces was first seen on an haute couture brooch; other items sport polka dots and abstract swirls. This new collection ranges from a demitasse cup ($40) to a cut-crystal goblet ($190).

▶ **PAVILLON CHRISTOFLE**
680 Madison Avenue, at 62nd Street/212-308-9390



Grab Bag

William Reid may have won the Perry Ellis Award for menswear design, but his debut collection of bags shows he also has a way with women. This denim and leather tote, for example, is the kind of cool that appeals to both uptown and downtown tastes. It's big (16½ inches high by 15½ inches wide), but with a slim silhouette, and has an ID tag outside and a roomy zippered pocket and attached leather key ring inside. Available in indigo denim with either red or black leather, or chocolate-brown denim with red leather. Once you get one, we guarantee it won't leave your side all fall ($295).

▶ **BOND 07**
7 Bond Street/212-677-8487

▶ **GERALDINE**
246 Mott Street/212-219-1620

JADA YUAN

Central Perks

Who says you have to skip town to satisfy your outdoorsy side? Here, a girl's—and guy's—guide to climbing, biking, bird-watching, and, yes, fishing. All in Central Park.

IN MIDSUMMER, CENTRAL PARK'S Great Lawn can look more like a nudist colony than a place to work up a sweat. But in these early fall days, as sunburnt refugees scurry indoors, the city's largest swath of green space is an ideal place to pump up your forehand, test your cliffhanging ability, and hone other skills you didn't get around to sharpening this summer—all for free, or close to it.

Tennis: Waltzing to the front of the **Tennis Center** line is allowed if you've invested in a $50 season permit (available at **The Arsenal** or **Paragon Sports**) and a $5 reservation ticket (from the Tennis Center). Racket rentals are $5 per hour; private lessons are $43–$48 per hour. Or sign up for weekend mini-camps ($135 for up to six hours), taught in groups of four.

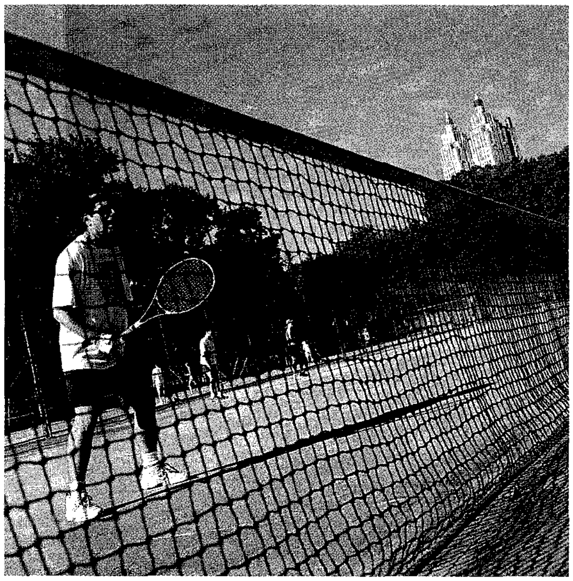
Biking: Cruisers, 21-speeds, and tandem bicycles rent for $9 to $20 per hour at the **Loeb Boathouse.** With enough practice, you should have the rest of the Center Drive herd quaking in your wake.

Rock climbing: Explore your vertical limits on the climbing wall at the **North Meadow Recreation Center**—not quite as challenging as what you'll find at some gyms, but far cheaper ($5 a day or $50 per year, including equipment; open on Thursdays and Sundays). Learn the ropes with four three-hour lessons on the wall ($200). For a twist, try a 90-minute bouldering class (moving sideways across the rock face, $50).

Fishing: At the **Discovery Center**, you can borrow bamboo poles and bait for catch-and-release catfish and bass fishing in the Harlem Meer at the northeast corner of the park (11–4:30; closed Mondays).

Chess: Or stop by the **Dairy** and pick up pieces that you can use to play on the boards at the nearby **Chess and Checkers House** (10–5; closed Mondays).

Bird-watching: **Belvedere Castle** also loans guidebooks and binoculars to those who want to check out migrating hawks on the Ramble—or the last few sunbathers (10–4:30; closed Mondays).



Court of Appeal: Central Park is the city's prettiest—and cheapest—place to play tennis.

Paragon Sports, 867 Broadway, at 18th St. (212-255-8036). In Central Park: Tennis Center, near Central Park West and W. 96th St. (212-280-0201); The Arsenal, 830 Fifth Ave., at 64th St. (212-360-8131); North Meadow Recreation Center, mid-park, at 97th St. (212-348-4867); The Dairy, mid-park, at 65th St. (212-794-6564); Charles A. Dana Discovery Center, near Fifth Ave. and E. 110th St. (212-860-1370); Belvedere Castle, mid-park, at 79th St. (212-772-0210); Loeb Boathouse, near Fifth Ave. and E. 74th St. (212-861-4137); www.centralparknyc.org.

Picks of the Week

Cassina's sample sale—its largest yet—has furniture made from the designs of Le Corbusier, Frank Lloyd Wright, and Philippe Starck for up to 70 percent off (sofas from $1,000). *Chelsea Market, 75 Ninth Ave., at 15th St. (212-245-2121); A.E., M.C., V.; Fri.-Sat. 10-7, Sun. 10-5; 9/14–9/16.*

Liz Collins is clearing her edgy spring knits at 50 to 90 percent off, now $10 to $250. *155 Rivington St. (212-606-4085); A.E., M.C., V.; Fri. 5-9, Sat. noon-8; 9/14–9/15.*

Henri Bendel's classic merino crewnecks, V-necks, and turtlenecks, now up to 30 percent off ($59 to $119), are sure to jump-start your fall shopping. *715 Fifth Ave., at 56th St. (212-247-1100); A.E., M.C., V.; Mon.-Sat. 10-8; Sun. noon-6; through 9/31.*

Shalini's sample sale means 60 to 75 percent off her vibrantly colored evening wear (duchess satin gown, now $900). *30 Christopher St., suite 1J (212-255-3105); checks accepted; Mon.-Tues. 11-7; 9/10–9/18. By appointment only.*

ABC Carpet and Home's high-end housewares are up to 70 percent off at the warehouse sale. An Italian coverlet is $150 (was $325). *20 Jay St. (212-473-3000, ext. 231), DUMBO, Brooklyn; A.E., M.C., V.; Fri. 1-7, Sat. 10-7, Sun. 10-6; 9/14–9/16.*

New York metro

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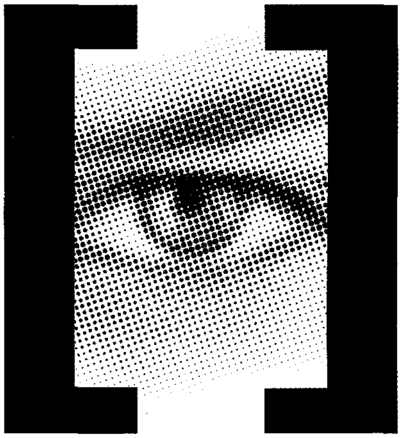

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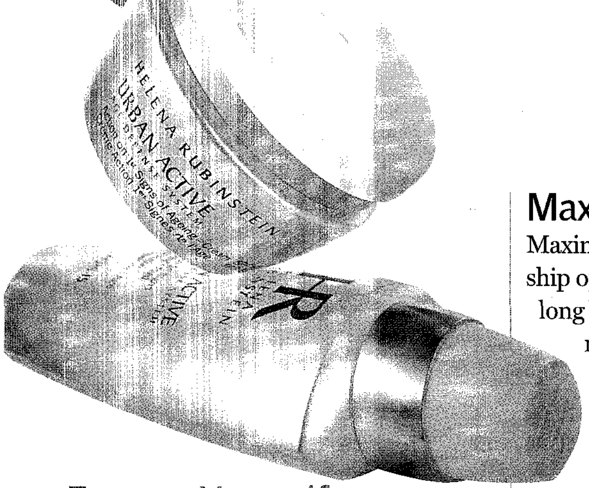
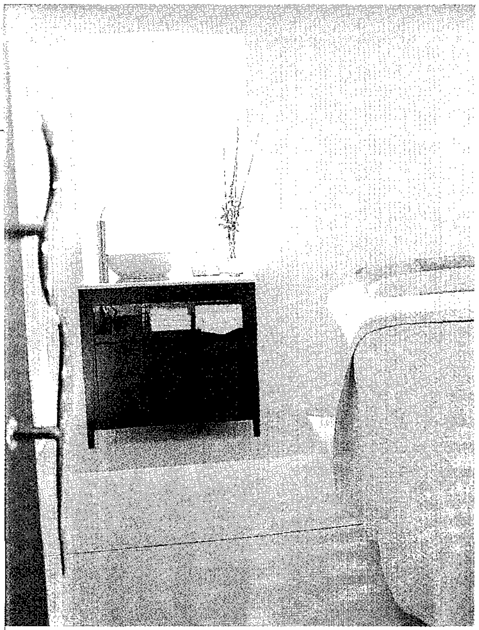


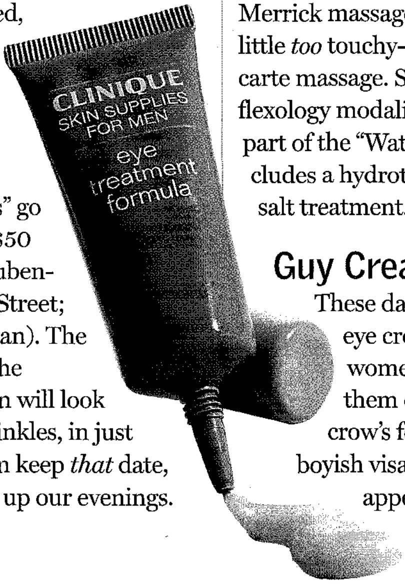
Express Yourself

We all know how tricky the transformation from workplace drone to radiant vixen can be. Helena Rubenstein hopes to come to the rescue with "Date Express," a one-hour prep session at the SoHo spa that includes a half-hour facial, brow shaping, manicure, and makeup application, all for $100. If your romantic evening goes as desired, you may wish to return and stock up your medicine cabinet—the new Urban Active cream and gel used in "Date Express" go on sale next month ($50 each at the Helena Rubenstein spa, 135 Spring Street; and Bergdorf Goodman). The products come with the promise that your skin will look firmer, with fewer wrinkles, in just four weeks. If they can keep *that* date, we'll consider freeing up our evenings.



Maximus! Maximus!

Maximus, the salon and spa whose flagship opened in Merrick in 1970, has long been a Long Island beauty destination (there's one in Westbury, too). Now city dwellers can save the train fare and visit the new 6,000-square-foot branch on Mercer Street. Maximus in SoHo—with eye-catching focal points like a bar that sprays bursts of steam and oxygen onto the face and a two-story waterfall dramatized by colored lights—offers a range of treatments and therapies. But, interestingly for those who have been following the Maximus mentions in the tabloids (a group of women recently filed a class-action suit claiming one Merrick massage therapist had gotten a little *too* touchy-feely), it doesn't offer à la carte massage. Swedish, shiatsu, and reflexology modalities are available only as part of the "Water Journey," which includes a hydrotherapy tub and a mud or salt treatment. When in Rome . . .

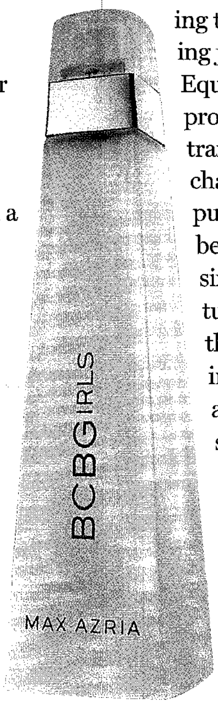


Guy Cream

These days, men love their eye creams as much as women do, slathering them on to ward off crow's feet and maintain a boyish visage. Clinique is appealing to the vain male by going one step further, with a cream that makes the eyes look good—immediately. Their Eye Treatment Formula contains microscopic optical diffusers that scatter light so that skin can be seen only in the most flattering aura. Meanwhile, it builds up the skin's moisture barrier, firms up the sensitive skin around the eye, and protects the area from future damage with green-tea extract and vitamin E. Now if you could only apply a little liner . . . ($26 at Bloomingdale's and Saks Fifth Avenue).

The Ride Stuff

Those of the horsey set who want to look better in the saddle—or just want to seem a bit more authentic when wearing this season's jodhpurs and riding jackets—should consider Equinox's new equestrian training program. Johnny McCully (who trains four-time Olympic riding champion Anne Kursinski) will put clients through their paces beginning next month, leading a six-week course of balance, postural, and lower-body exercises that work the same muscles riding does. The results, they say, are general toning and a better sense of equilibrium, in or out of the saddle. Explains Paul Juris, a doctor who will supervise the program, "When the rider is out of control, the horse doesn't like it." Reining in your purse strings is not part of the curriculum, unfortunately.



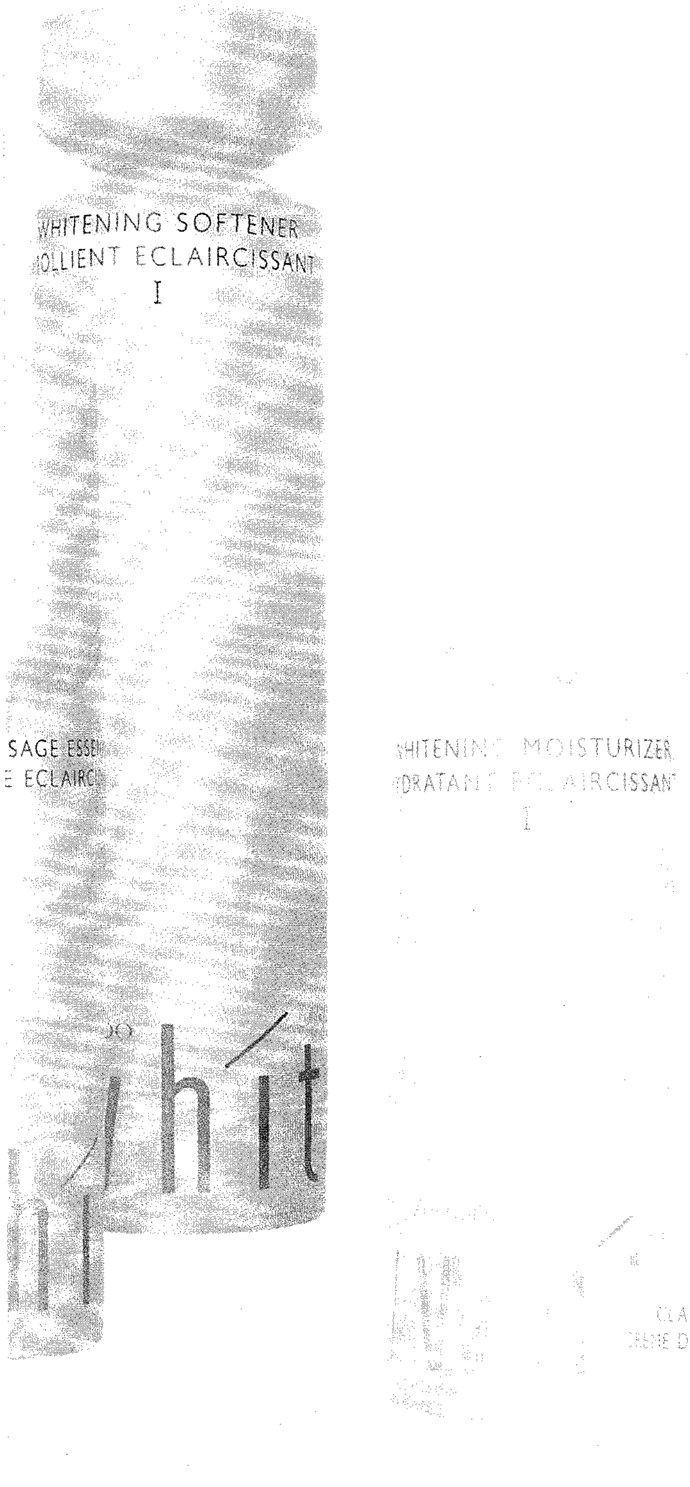
Editor's Pick

BCBGirls Fragrances

When Max Azria conceived his first fragrance for BCBG, he decided he couldn't predict a woman's state of mind (smart man). So this month he's launching four different scents—Nature, Star, Metro, and Sexy—in the hopes that women will change their scent to match their mood. Of course, if you find yourself changing them too often, you may need something stronger ($38 at Macy's, Lord & Taylor, and BCBG Max Azria boutiques).

Photographs: Joe Scafuro (products); Carina Salvi (spa).

SHISEIDO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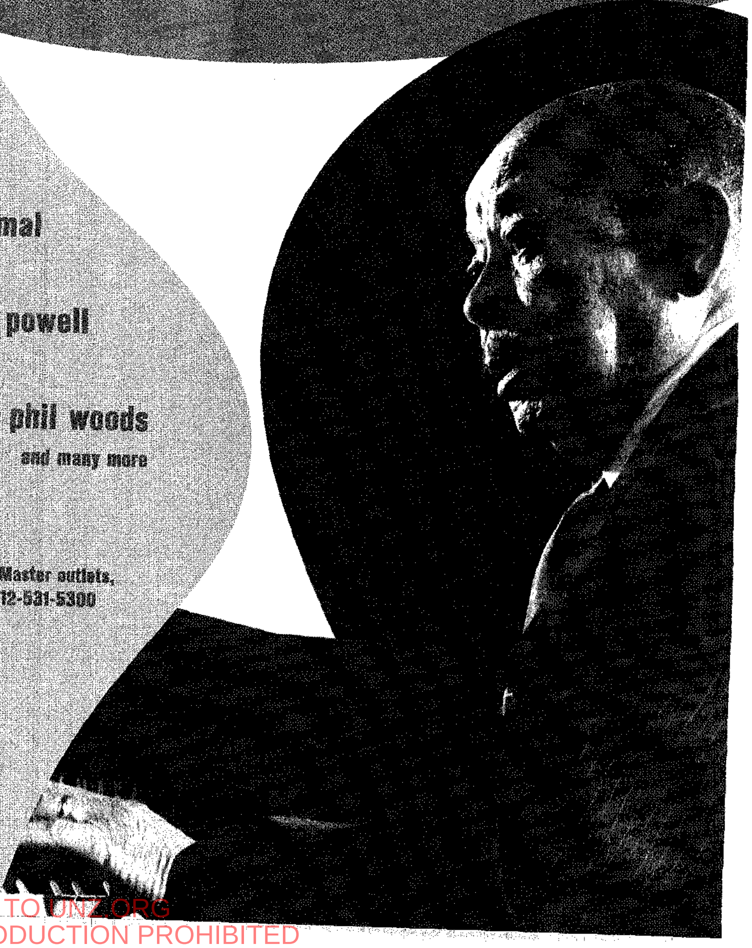

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A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Stop, Look & Listen!

At Two Boots Pioneer Theater

Best of the Week

On September 14, the East Village art house–pizzeria presents its first annual music and film festival, featuring an array of films like *Plastic People of the Universe* (pictured), a documentary of the titular Czech band; 1979's *Rock 'n' Roll High School;* and the inevitable Joey Ramone tribute. (See page 66.)

Theater

Proof

Jennifer Jason Leigh starts September 11

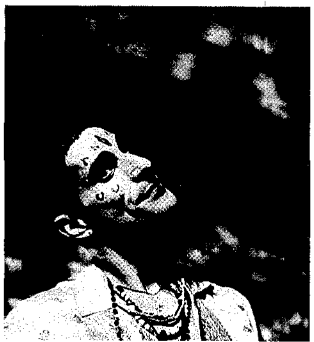
It wasn't *too* strange to see Jennifer Jason Leigh (pictured)—who seems to adopt either a black eye or incoherent slurring for every role—as perky-but-soon-undone Sally Bowles in *Cabaret* last year. Now she brings that moodiness to another stage, replacing Mary-Louise Parker as the fragile, brilliant Catherine in David Auburn's *Proof.* It's a long way from Ridgemont High . . . (See page 70.)

Nightlife

CMJ Music Marathon

Starts September 13

This year, more than 100 acts are performing at the College Music Journal's annual festival, including Brit-poppers Charlatans UK, supergroup Oysterhead, and the eternally freakish Perry Farrell (pictured). (See page 86.)



Restaurants

AZ

Visiting Chefs program

Once a month beginning September 12, AZ will offer a roster of guest chefs cooking their favorite meals, including Victor Scargle of San Francisco's Grand Café and Ken Oringer of Boston's Cleo. The tasting menu is $75, proving we're still in Manhattan. (Call 212-691-8888 to reserve.)

Art

The Pharaoh's Photographer

At the Metropolitan Museum of Modern Art

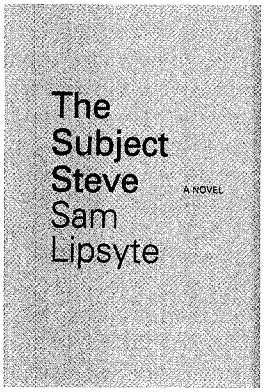
When the tomb of Tutankhamun was opened in 1922, the entire dig was recorded by Met photographer Harry Burton. The 60 photos on exhibit are astonishing records of ancient Egypt, and of a level of scholarship that seems ahead of its time. (See listing, page 77.)

Books

The Subject Steve

By Sam Lipsyte; Broadway Books; $23.95

Sam Lipsyte's fiendish satire skewers all forms of self-help culture: After the title character's doctors tell him he's going to die—though they don't know when or how—Steve tries to save himself with the aid of cults, alterna-therapies, and gurus. In bookstores now.



In Concert

Carmen

At City Center

The only thing better than an opera purist is an angry opera purist, and they're sure to be on hand September 12, when La Cuadra de Sevilla unleashes a brand-new *Carmen.* This retelling has flamenco dancers, 36 singers, and 26 musicians—including a battalion of uniformed hornblowers. (See listing, page 89.)

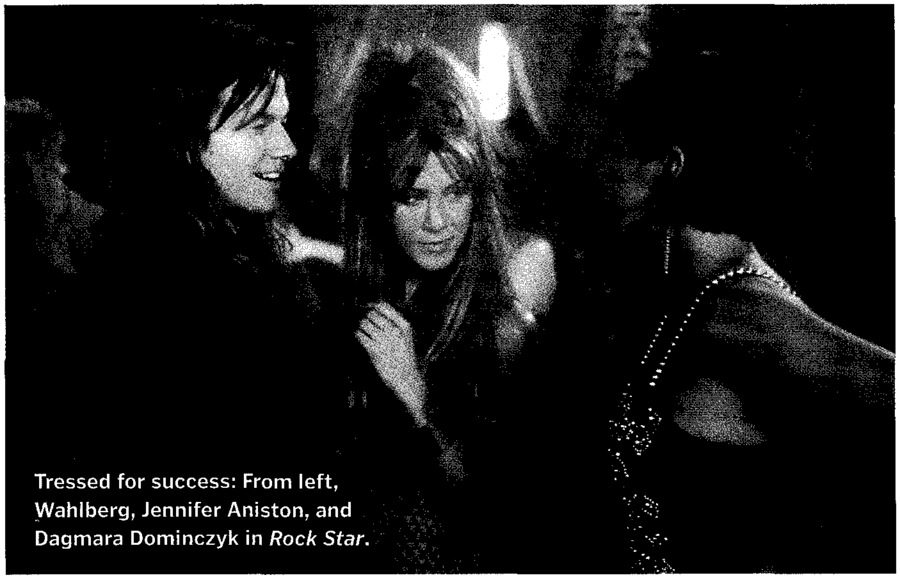
Photographs: clockwise from bottom left, Gregory Pace/Corbis Sygma; Bob Berg/Retna Ltd. USA.

PETER RAINER

Queasy Listening

When Mark Wahlberg's wannabe rocker takes over for his heavy-metal hero, the result is something like Raffi in Steve Tyler's clothing—not a pretty sight.

SET IN 1985, **Rock Star** HAS A terrific premise that shatters almost upon arrival; no bad-boy legend trashing a hotel room could have done a more complete job. Mark Wahlberg plays Chris Cole, who fronts a copycat—i.e., "tribute"—band modeled on the (fictitious) heavy-metal group Steel Dragon. The twist is that when Steel Dragon's lead singer exits in a huff, Chris is hired: The pretender replaces the star and becomes just as stellar.



Tressed for success: From left, Wahlberg, Jennifer Aniston, and Dagmara Dominczyk in *Rock Star*.

That's a pretty good jest, and it also has the ring of truth. The maw of pop culture is so ravenous now that in order to feed the machine, clones routinely get mixed in with the originals. And who can always tell the difference anymore? This mixing is particularly rampant in the rock world, where styles of music and costume and attitude are replicated almost as fast as they're created.

Not only is this pop-cult joke unexplored in *Rock Star*, it's not even recognized as a joke. That's the thing about botched movies with good premises: They're infinitely more frustrating to watch than just plain old bad movies. The weight of what might have been hangs heavily over the proceedings. Chris, you see, is deep down an original, too; what he really hankers to perform are his own folkie ballads. Though Chris wants to "find himself," there doesn't seem to be much to find. When he finally plays his own music, it's so blandly sincere that you feel like offering him up as a human sacrifice to Alice Cooper.

Our Lady of the Assassins unfolds in the drug capital of Medellín, Colombia, where assassinations and drive-by shootings have become so commonplace that they lack even the power to startle. They're a routine horror, a form of street theater (which, of course, makes them even more horrible). Barbet Schroeder, who directed from a script by Fernando Vallejo loosely based on his novel, doesn't pulp the violence; it's just there on the screen as it would be in real life, spontaneous and fatal. By the end of the movie, the characters are numbed, while the audience is sensitized to the mayhem to an almost unbearable degree. Schroeder, who spent four years in Colombia as a child before moving to Paris, brings to the film an outsider's perspective that is, at the same time, deeply personal. *Our Lady of the Assassins* is a lament for a city gone mad. (Schroeder's decision to actually film there brought with it great security risks.)

Fernando (Germán Jaramillo) is a self-exiled writer who has returned after 30 years to his hometown in order to die. His only ailment is a soul-sickness, but he takes an almost epicurean pride in it. What revives him—at least to a more sparkling fatalism—is the love he feels for Alexis (Anderson Ballesteros), a street kid who moves in with Fernando and who draws his benefactor into the murderousness on the streets. These two develop an *amour fou* with no future: Alexis prays to the Virgin Mary in between kills and knows he's marked for death. Fernando may have come to Medellín seeking his own death, but instead he finds a passion that only brings him greater suffering.

Rock Star
Starring Mark Wahlberg and Jennifer Aniston.

Our Lady of the Assassins
Directed by Barbet Schroeder.
See Movies listings for details.

This is perhaps the first film I've ever seen shot in high-definition video that has true beauty. The deep-focus lustrousness of the imagery sharpens the contrast between the bloodshed in the plazas and the impeccable mountain vistas that stretch beyond them. The sacred and the profane are visibly twinned in Medellín. Schroeder doesn't go woozy with the spectacle, or turn everything into a hallucinatory jag. He presents the horror with a straightforward clarity, and yet what he gives us goes way beyond simple realism. As with Buñuel, who also moved through realism and came out the other side, Schroeder achieves a trancelike quality that seems to tap into the diabolic essence of the everyday. In *Our Lady of the Assassins*, everything is brutally evident and yet evanescent. The beggar child before us is

Photograph by Claudette Barius.

a foundling who could also be the Grim Reaper. Our lover could be our executioner. Divine justice, if it ever arrives, could be our doom.

PAULINE KAEL, WHO DIED AT 82 ON LABOR Day, created a body of work that I think is unsurpassed among movie critics in its range and acuity and ardor. She once was quoted as saying that she didn't feel the need to write her memoirs because she thought she already had—in her movie reviews. If anybody else had said this, it might have sounded flip, but with Pauline, it was simply the truth. She put herself so completely into her reviews that they had the force of a grand and highly personal passion. What she did supremely well was to connect up with everything that we wanted the movies to be; she called the movies our "national theater," and when she wrote about them—whether it was *The Godfather* or *Cheech and Chong's Up in Smoke*—that's exactly what they were. She was fortunate in being able to write at considerable length about movies, at *The New Yorker*, at a time, in the early to mid-seventies, when American movies were red-hot; but she was extraordinary even when the movies were tepid, in the *Sound of Music* era, or when things cooled down, in the late seventies and beyond. She put on a great show, much greater and more entertaining than the vast majority of movies she wrote about. And when there was something that called upon everything she had, she made herself indispensible. Her reviews of *The Long Goodbye* and *Mean Streets*—to take two examples out of a thousand—are integral to our experience of watching those films.

As a critic, she followed no theory or dogma; she was an impressionist who wrote out of her own temperament, one so fervid she could sometimes be ungenerous, or worse, to those more measured souls whose pace for drama she could not tolerate. (The great Yasujiro Ozu, for example, rates not a single mention in any of her many books.) But disagreeing with Pauline only heightened our pleasure in the intensity of her argument. Few movies that have come out since she retired in 1991 would have brought out her full hue and cry. But there will come a time, I hope, when American movies will again inhabit the vital center of our imagination—and that is when Pauline Kael will most truly be missed. ■

TELEVISION JOHN LEONARD

What a Body

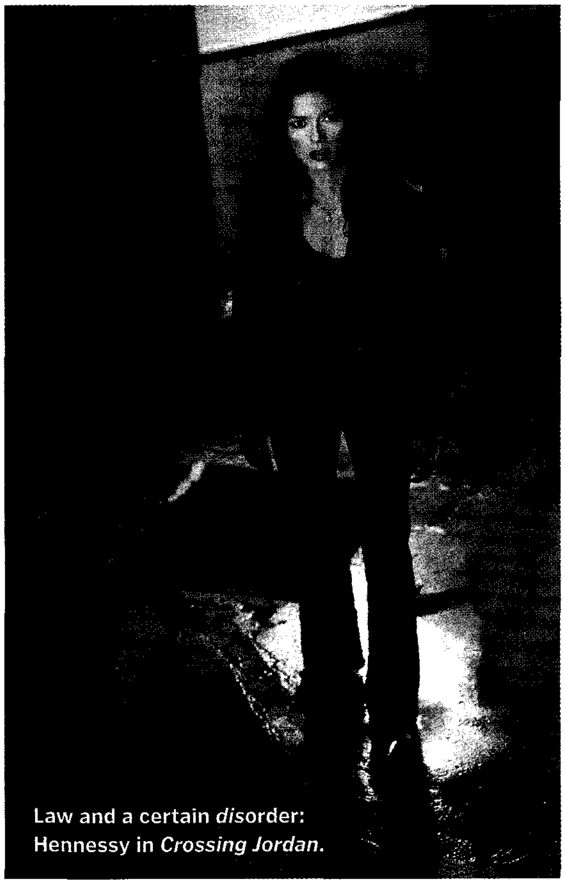
Buttoned up on *Law & Order,* Jill Hennessy returns as a hot—and hotheaded—medical examiner in *Crossing Jordan.*

WHEN WALLACE STEVENS told us in his "Sunday Morning" poem that "death is the mother of beauty," he couldn't have been thinking about Jill Hennessy because she hadn't even been born yet, much less come back from assistant district attorney Claire Kincaid's fiery demise in an auto accident on *Law & Order* several seasons ago to be born again as Dr. Jordan Cavanaugh, a medical examiner who interrogates corpses in a Boston morgue on **Crossing Jordan**, the first smart dramatic series of the new television season. But Stevens, the only American poet ever to have made a career as an insurance agent, obviously anticipated something peculiar. Medical examiners are the new supermodels.

Crossing Jordan
Mondays starting September 17; 10 to 11 P.M.; NBC.

I'm just guessing—I could be wrong; maybe the idea is as old as Jean Cocteau's *Orpheus,* in which the Poet encountered the Princess of Death behind an escort of Nazi leather-boy bikers—that this phenomenon got its start with Patricia Cornwall's best-selling murder mysteries. Which then inspired the brief appearance, in black leather, of Michelle Forbes as the M.E. on *Homicide,* who blew into town just long enough to sleep with half the detectives in Baltimore before roaring away from the corrupt politics of the state of Maryland. Meanwhile, from British television, A&E imported the *Silent Witness* series, with M.E. Amanda Burton as an equally stunning embodiment of erotic braininess and morbid sex. Include as well my favorite forensic scientist on *C.S.I.,* Marg Helgenberger. And now Hennessy—so buttoned up and so ladylike as Claire; so over the top and Celtic witchy as Jordan. Not one of these people looks in the least like Jack Klugman's Quincy.

Anyway, Jill's Jordan is a revelation. Because her mother was murdered when she was a child, and her ex-cop father (Ken Howard) still sits dough-faced in his Boston kitchen obsessing about the unsolved case, she has anger-management is-


Law and a certain *dis*order: Hennessy in *Crossing Jordan.*

Photograph by Paul Drinkwater.

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sues. These, plus perhaps her SoHo-beatnik dressing habits, account for a spotty employment record. She seems determined to wring either secrets or a confession out of the obtuse living and the helpless dead. When we first meet her, she has just been fired from a job in Los Angeles for kicking her boss "in the *cojones.*" Because of a sudden vacancy and the abiding vagaries of its administrator, Miguel Ferrer, the Boston office where she began her career is willing to give her another chance.

A moment, please, to appreciate Ferrer while we're celebrating Hennessy. If Jill enjoys her liberation from the straitjacket of Dick Wolf's *Law & Order* formula (and she surely seems to, with a mad abandon), so should Miguel be grateful for his best part in series television since *Twin Peaks.* While she acts out, he acts in. He is imploding from a job he hates: "What I do for a living is disgusting," he tells an audience of shocked students. But he will be, if not redeemed, at least consoled by an astonishing rainbow cloud of butterflies, inside his very own morgue. Though there is a rational explanation for these butterflies, they seem to him, and to us, miraculous and surreal, dreamed up by Salman Rushdie or Gabriel García Márquez. It's a terrific scene.

But black-Irish Jill must still run roughshod over everybody to solve the mystery of the murdered teenage prostitute who turns out instead to have been a Catholic-schoolgirl virgin. And while Father Ken is full of advice, she is not getting the professional help she needs from Boston police detective Kyle Secor, who—if you happen to be into postmodern media cross-referencing—was one of the Baltimore police detectives Michelle Forbes slept with on *Homicide.* You'll also notice that Ravi Kapoor, as forensic entomologist Mahesh "Bug" Vijayaraghavensatyanamurthy, has migrated across network borders from ABC's *Gideon's Crossing,* as if all medical shows with "Crossing" in their titles were the same. Plus, *Crossing Jordan* executive producer Tim Kring cut his teeth on *Providence,* in which another thirtysomething single-woman doctor went home to New England to live with a widowed father. Except this time, unlike Melina Kanakaredes, Jill Hennessy is not a goody-goody. She is, instead, a wicked wow.

TV Notes

The Mind of the Married Man (SEPTEMBER 11, 10 to 10:30 P.M.; Sundays thereafter, 10 to 10:30 P.M.; HBO), starring stand-up comic Mike Binder as a Chicago newspaper reporter who is all the time thinking about other women even though he's married to the truly nifty Sonya Walger, wants to be *Sex and the Second City,* as seen through the dread Male Gaze. Surprisingly, for premium cable, oral and anal sex are a lot more blabbed about than graphically visualized. I've seen only the first three episodes, but so far it's puerile.

Chain Camera (September 12; 7 to 8:30 P.M.; Cinemax) is what happens after documentarian Kirby Dick has given video cameras to ten L.A. high-school students, one week each, then another ten, and so on for a whole school year, and then edited 700 hours down into sixteen self-portraits of mostly anxious teenagers, a sort of United Nations of unhappiness, thinking out loud about fathers, sex, race, politics, drugs, and music. No wonder Kurt Cobain checked out.

Ratrap (September 12; 9 to 10 P.M.; Court TV) is yet another "reality program," this one from England, in which producers have trained small hidden cameras and other electronic surveillance equipment on such public places as stores, bus stops, and train stations, to educate the public on how baddies go about stealing wallets, bikes, and luggage. Along with scenes of petty theft, there are tips on protecting yourself. A welcome relief from the self-importance of *Cops.*

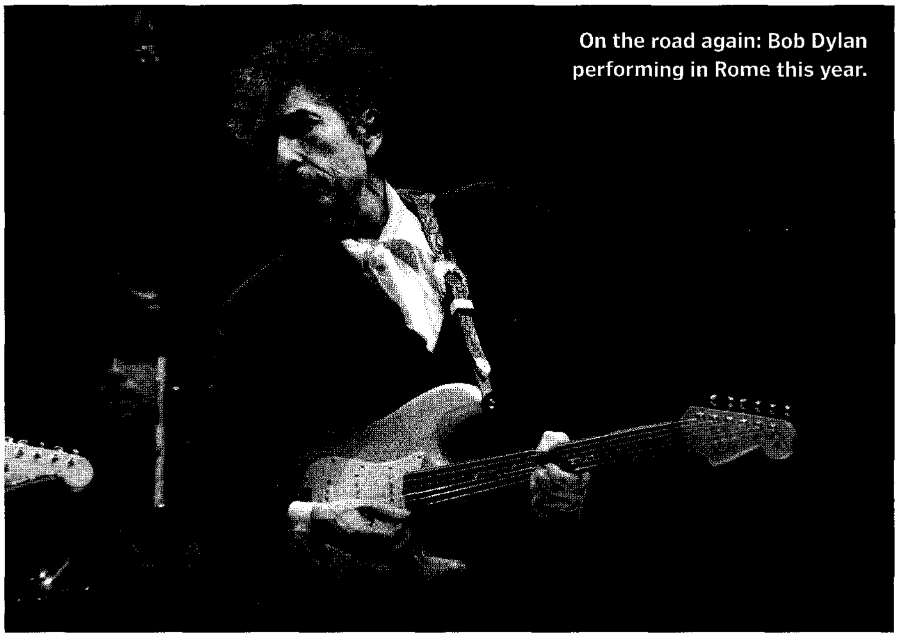
The Ellen Show (September 17, 9:30 to 10 P.M.; Fridays thereafter, 8 to 8:30 P.M.; CBS) brings back Ellen DeGeneres from all the lousy publicity to a by-the-numbers sitcom in which she returns to her slowpoke hometown to be celebrated, on "Ellen Day," as a dot-com megabucks entrepreneur, only to go bust instead and decide to stay on as a guidance counselor at her old high school. So, ho-hum, she's gay. It doesn't bother her mother, Cloris Leachman; her younger sister, Emily Rutherfurd; her former teacher and now principal, Martin Mull; her onetime prom date, Jim Gaffigan; or the other lesbian in town, gym teacher (!) Diane Delano, whom I remember fondly as the tough cop on *Northern Exposure* who dallied with ex-astronaut Maurice. Comfortable veterans, all of them. And so are the jokes about clay ashtrays, Tom Hanks, and Ed Asner. Old-shoe, too, as if Mayberry were an erogenous zone. ■

POP MUSIC ROBERT LEVINE

The Thief of Time

Momma, don't take the badge off of Bob Dylan. Judging from the glorious blues on *"Love and Theft,"* he's hardly knocking on Heaven's door.

On 1997's *Time Out of Mind,* Bob Dylan looked back on his life and weighed his loneliness in the doomed and mournful tone of the folk and blues songs he's returned to throughout his career. Released four months after Dylan went into the hospital with a heart infection and "really thought I'd be seeing Elvis," it was taken as the sound of a man who's always had one foot in the grave balancing his earthly accounts, remembering his lost loves, and—in his words—trying to get to Heaven before they close the door.



On the road again: Bob Dylan performing in Rome this year.

But that, apparently, was in another lifetime. In the four years since, he's appeared as a guest star on *Dharma & Greg,* shown off a new mustache on the Oscars, and performed almost 500 concerts with a group of crackerjack hotshots that's jelled into his best backing band since *the* Band. Without the influence of an outside producer, **"Love and Theft"** showcases the gloriously sloppy spontaneity he's displayed onstage but only rarely captured on record. He's also traded in rueful ruminations for young-gun cockiness, old-man contentment, and the kind of wise-guy gibes he threw like daggers in the sixties. "Feel like a fightin' rooster, feel better than I ever felt," Dylan sings on "Cry a While," "but the Pennsylvania line's in an awful mess and the Denver road's about to melt."

Maybe Dylan once again sees death as something to forestall, life as something he has to struggle with in the meantime. Either way, *"Love and Theft"* pulses with a passion that would be startling from a man half Dylan's age. For the most part, he still doesn't exactly sound *happy*—"High Water" offers its share of apocalyptic imagery and "Mississippi" is a classic Dylan travelogue of trouble—but backed by Charlie Sexton's guitar and his own knowing sneer, his gripes now once again sound like challenges rather than epigraphs.

"Love and Theft" doesn't only offer a tougher take on the blues Dylan never completely left behind. On several songs, Dylan slips into a Bing Crosby croon, contentedly offering that "I'm rolling slow / Going where the wild roses grow" with the satisfied smoothness he brought to "I'll Be Your Baby Tonight." It's a gutsy move for more than the obvious reason—Dylan's always followed folksier musical forms and, cut off from the traditions that have sustained him, he has nothing to fall back on but a voice that's too raw to take at face value but too distinctive to ignore.

Two of the constants in Dylan's career have been his deeply felt sense of living in a world gone wrong and his obsession with not letting that world get a bead on who he really is. *"Love and Theft"* is fascinating at least in part because, as on *Blonde on Blonde,* the only thread that ties it together is "that thin, wild mercury sound" Dylan once told an interviewer he heard in his head. In both sound and spirit, *"Love and Theft"* makes it seem like he's back on the road, once again the kind of traveling troubadour he used to idealize from afar. Having been around long enough to see it all, he's only too happy to sit down and tell you where his life has taken him. Just don't ask where he's going—or who he'll be when he gets there.

Bob Dylan
"Love and Theft"
(Columbia)

Grant Lee Phillips
Mobilize
(Zoe)

In brief: A DISTANT DYLAN DESCENDANT IN smarts (profound), subject matter (America), and voice (oddly uncommercial), Grant Lee Phillips has worked on at least one album, *Mighty Joe Moon,* that sounds a bit like a latter-day version of *The Basement Tapes*—all whispered intonations of modern myth. His second solo album, **Mobilize,** is more modest, but mythic expectations effectively collide with cold reality on songs like "We All Get a Taste." ■

Photograph by Luciano Viti/Retna, Ltd., USA.

Tabbouleh Rasa

Bread From Beirut stands out from the pita pack by showing a little hometown pride—and what could be more New York than that?

THERE MIGHT NOT BE PEACE yet in the Middle East, but that region's restaurants in these parts have long presented a remarkably unified front. Pass under any MIDDLE EASTERN FOOD awning and you'll find a familiar assortment of lemon-and-mint-dressed salads, stuffed-pita sandwiches, and sundry meats twirling on spits, whether the proprietor hails from Alexandria or Istanbul. Lately, though, we've noticed a subtle shift on our falafel forays, a growing tendency to specialize and introduce some distinct national nuances into New York street-food parlance. *Zhoug*, that fiery green hot sauce? Yemenite. *Melokhia*, the viscous vegetable soup? Egyptian. And if you see something full of walnuts and pomegranate, it's probably Persian.

There's no mistaking the pedigree of **Bread From Beirut**, a Lebanese fast-food joint that opened two months ago with a brick oven, a pair of energetic Lebanese chefs, and a bustling, yellow-bandanna'd counter crew that keeps the lunchtime lines moving. A good thing, since neighboring diamond dealers, bargain-seeking office workers, and a multicultural clientele of Israelis, Turks, Palestinians, Egyptians, and Lebanese have discovered this affordable oasis in the midtown-lunch desert. What, exactly, are breads from Beirut? Here, they're meals in themselves, something akin to pizza—round, flat, and delectably topped with za'atar, a mixture of sesame seeds, ground sumac, olive oil, and fragrant thyme; or keshik, a powdery blend of crushed wheat, sesame seeds, and crumbled dry goat cheese.

Not your mother's moussaka: The Lebanese version at Bread From Beirut.

All the sandwiches come rolled in thin house-baked pita, in traditional Lebanese fashion, rather than stuffed in store-bought pockets. The succulent chicken shawarma, crisp, charcoal-edged, and slathered (upon request) with Altoid-defying garlic sauce, is rolled tightly and squished in a sandwich press. Chickpeas dominate the New York falafel market, but here they're combined with fava beans, and at their freshest, they're astoundingly light. During the midday rush, the front of the shop becomes a falafel-assembly line, with a designated team systematically frying, draining, smooshing, rolling, and wrapping the sandwiches, one after another.

Stuffed kibbeh, fat little deep-fried torpedoes of bulghur wheat filled with minced meat, onions, and pine nuts, are to the Lebanese what crab cakes are to a Baltimorean, or barbecue is to a Texan: one of those cuisine-defining regional dishes that no one but your grandmother ever gets right. Bread From Beirut's are crisp golden brown outside, juicy and aromatic with a hint of cinnamon within, although drier if you don't get them right out of the fryer. (As is everything, which makes the bustling lunch rush a better bet than dinner, when lower turnover can result in dry rice, reheated kafta, or—sorrow of sorrows—an eighty-sixed chicken shawarma.)

Bread From Beirut
24 West 45th Street
(212-764-1588).

We've yet to be disappointed by any of the vegetarian appetizers, those spreads and salads that can make or break a Middle Eastern kitchen's reputation. B From B scores with first-rate hummus, smoky baba ghanoush, and bracing laban bill khiar, a cool, creamy blend of homemade yogurt, garlic, mint, and cucumbers. The warrak enab look unloved and underdeveloped, but they might be our very favorite grape leaf ever, stuffed with rice, tomato, and parsley, slick and tart with olive oil and lemon. Two invigorating salads—a romaine-based fatoush dusted with sumac and strewn with pita croutons, and a bright, parsley-packed tabbouleh—manage to overcome their sad, winter-wan tomatoes (a shame, at the height of the local season). Lebanese moussaka is as far from the Greek casserole as the thick labne yogurt is from Light n' Lively—which is to say, out of the calling area. It's cold and tangy, a delicious vegetarian stew of eggplant, chickpeas, and onion in a chunky tomato sauce. And moudardra, a rice-and-lentil medley topped with crispy caramelized onions, demonstrates what those Near East pilaf people were shooting for.

Eating in means busing your tray to a windowless back room outfitted with children's school chairs and communal tables pushed up against sponge-painted walls. There's not much atmosphere, and even less at night, when the deserted business district feels a little gloomy. But we'll happily forgo frills when a kitchen makes such a delicious declaration of culinary independence from the Middle Eastern morass. Now that's what we call baking a name for yourself. ■

Bread From Beirut, Monday through Friday, 7 A.M. to 9 P.M., Saturday to 6 P.M. Appetizers, $4 to $6.50; sandwiches $6.50; platters $8 to $15. All major credit cards.

Photograph by Kenneth Chen.

Edited by Ben Kaplan

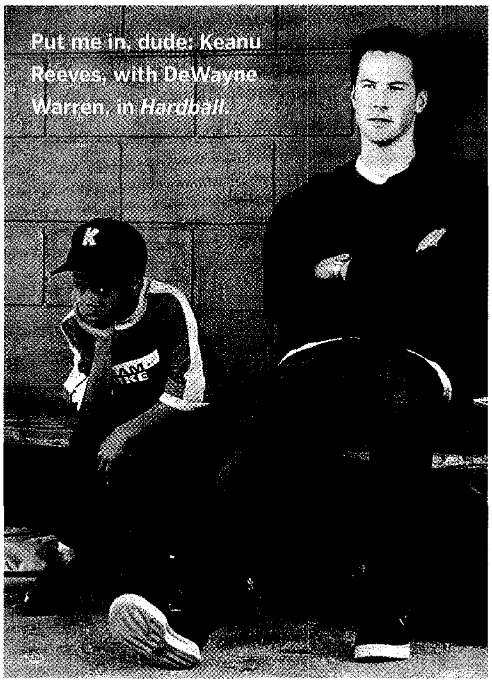
This Week's Releases

The Glass House
Leelee Sobieski and Trevor Morgan play an adopted brother and sister whose icky new guardians (Diane Lane and Stellan Skarsgård) harbor a grave secret. Directed by Daniel Sackheim. (1 hr. 41 mins.; PG-13) • Opens 9/14.

Haiku Tunnel
Josh and Jacob Kornbluth co-wrote and directed this adaptation of a one-man show about an office temp (Josh) in a downward spin. (1 hr. 32 mins.; R) • Opens 9/14.

Hardball
Keanu Reeves owes money to a loan shark so he heads for the Chicago housing projects to coach a sandlot baseball team. (1 hr. 46 mins.; PG-13) • Opens 9/14.

Kill Me Later
Dana Lustig directs this dark comedy about a suicidal bank teller (Selma Blair) who helps an inept thief (Max Beesley). (1 hr. 30 mins.; NR) • Opens 9/14.


Put me in, dude: Keanu Reeves, with DeWayne Warren, in *Hardball*.

New Films

All Over the Guy
Opposites (Richard Ruccolo and Dan Bucatinsky) attract in Julie Davis's film, which Bucatinsky wrote and produced. With Adam Goldberg, Christina Ricci, and Lisa Kudrow. (1 hr. 32 mins.; R) • 8.

Always a Bridesmaid
An autobiographical documentary by Nina Davenport about her ceaseless quest to turn love into marriage. (1 hr. 38 mins.; NR) • 80.

America's Sweethearts
John Cusack and Catherine Zeta-Jones play an estranged movie-star married couple who are reunited in this good-natured but flimsy Hollywood fairy tale, which also stars Julia Roberts (charming), Stanley Tucci, Billy Crystal and Christopher Walken. They no doubt all have better Hollywood stories to tell than the light fare that shows up in this movie. (Rainer; 7/23/01) (1 hr. 40 mins.; PG-13) • 23; 73.

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 1; 5; 10; 12; 15; 20; 27; 28; 38; 43; 44; 52; 54; 55; 58; 63; 64; 72; 73; 74; 75; 76; 78.

★ An American Rhapsody
Eva Gardos wrote and directed this autobiographical tale of her voyage from Hungary to America, then back to Hungary, which stars Nastassja Kinski, Tony Goldwyn, and Scarlett Johansson. (1 hr. 46 mins.; PG-13) • 11.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 10; 12; 21; 29; 45.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins; PG) • 51.

Audition
Japanese director Takashi Miike's film about a widower who poses as a filmmaker to cast himself—literally—an unsuspecting new wife. In Japanese, with English subtitles. (1 hr. 55 mins.; NR) • 3; 45.

Baise-Moi
This film is getting undue attention because it contains hard-core sex sequences. They're anything but titillating, but since there's not much else in the movie, you wait for them anyway. (Rainer; 7/16/01) (1 hr. 17 mins.; NR) • 4.

★ Band of Outsiders
A new 35-mm. print of Jean-Luc Godard's influential 1965 gangster film starring Sami Frey, Claude Brasseur, and Godard's then-wife, Anna Karina. (1 hr. 37 mins.; NR) • 83.

Bounce: Behind the Velvet Rope
Steven Cantor's look inside the rough-and-tumble world of bouncers in New York and London. (1 hr. 17 mins.; NR) • 2.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family for Venice. (1 hr. 44 mins.; PG-13) • 24; 65.

Bubble Boy
Jake Gyllenhaal plays a boy who lives in a germ-free bubble and must leave his bedroom to thwart the wedding of his childhood love. Debut comedy from director Blaire Hayes. (1 hr. 24 mins.; PG-13) • 48.

Captain Corelli's Mandolin
Nicolas Cage plays an Italian soldier in charge of the occupation of a Greek island during WWII in this snoozefest also starring Penelope Cruz and John Hurt. (Rainer; 8/27) (2 hrs. 10 mins.; R) • 1; 15; 16; 26; 42; 48; 55; 69; 73; 74.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston. (1 hr. 32 mins.; PG) • 66.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 2; 11; 18; 23; 25; 51; 65; 67.

The Curse of the Jade Scorpion
Woody Allen works up an affectionately pulpish atmosphere, and there are some funny bits, but the movie seems to have made to mark time–his and ours. (Rainer; 8/27) (1 hr. 43 mins.; PG-13) • 3; 14; 15; 16; 31; 36; 42; 45; 48; 51; 55; 65; 76.

The Deep End
A mother covers up for her murderous son in the writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 2; 12; 16; 17; 28; 42; 46; 55; 64; 65; 78.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 67.

Djomeh
A film written and directed by Hassan Yektapanah about an Afghan farmhand who falls in love with the Iranian woman he works for. In Farsi, with English subtitles. (1 hr. 34 mins.; NR) • 6.

Downtown 81
Jean-Michel Basquiat stars with Debbie Harry and James White in this new wave art film by Edo Bertoglio. (1 hr. 12 mins.; NR) • 84.

Fighter
A documentary about Arnost Lustig and Jan Wiener, two cranky best friends who retrace Wiener's escape from Czechoslovakia during World War II. (1 hr. 31 mins.; NR) • 8; 37.

Funny Girl
Barbra Streisand won an Oscar in 1965 for her role as unhappy comedienne Fanny Brice in William Wyler's musical. Presented in a new 35-mm. print. (2 hrs. 35 mins.; G) • 19.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 1; 2; 12; 15; 16; 27; 37; 46.

Happy Accidents
Session 9 and *Next Stop Wonderland* director Brad Anderson's film about two people (Marisa Tomei and Vincent D'Onofrio) who fall in love even though he may be a time-traveller from the future. (1 hr. 50 mins.; R) • 1; 10; 16; 27; 51.

Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1

Ground Rules

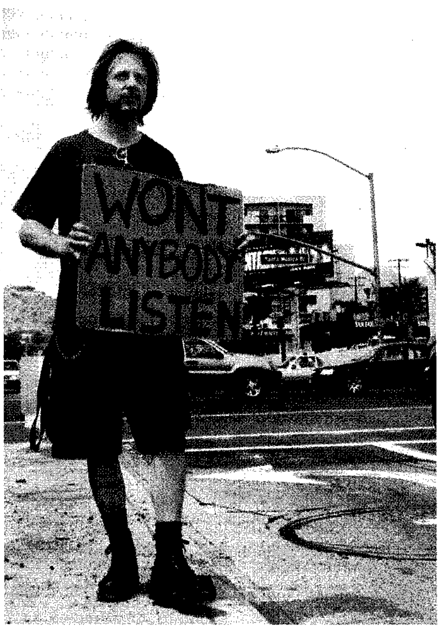
These synopses, where noted, are condensed versions of reviews by Peter Rainer and John Simon. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 67.**

Photograph by Chuck Hodes.

festival

Singers Who Project

"It's a dream come true," says Dov Kelemer, the 28-year-old director of *Won't Anybody Listen*, about his film's appearance at **Stop, Look & Listen!**, a music-film festival at the Lower East Side's Two Boots Pioneer Theater. Kelemer's picture joins 30 other documentaries, shorts, and features that star such artists as Billie Holiday, Radiohead, and Eminem. Many of the festival's directors will be making their theatrical debuts, but their reward for success will be performance anxiety—attendance during the first ten days will determine what screens during the finale. The films range from trippy-euphoric (the Portland, Oregon, rock group the Dandy Warhols' *The End of the World as We Knew It*, featuring Scott Weiland and Ione Skye) to totally insane (Rolf Belgum's *Driver 23* and *The Atlas Moth*, two documentaries about a heavily medicated Minnesota metal-head who dreams of superstardom yet rarely strays from his basement). And while Two Boots is also screening classics like *Heavy Metal Parking Lot* and *Rock 'n Roll High School*, it's premieres like *Plastic People of the Universe* (about the Czech rock group that outlasted communism), *Friends Forever* (about two Colorado dropouts who perform pyromaniacal concerts inside their smoke-filled van), and *Won't Anybody Listen* that capture the spirit of this grunge event. "I put everything I own into this film," Kelemer says. "Twelve years later, I'm having a New York premiere." September 14 through 27. ("See Museums, Societies, Etc.") B.K.



hr. 31 mins.; R) • 10; 11; 12; 16.

Himalaya
Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • 4.

Innocence
Australian director Paul Cox's story about a music teacher (Charles Tingwell) who seeks out his first love (Julia Blake)—50 years after they've parted. (1 hr. 35 mins.; NR) • 8; 37.

The Iron Ladies
Thai director Yongyoot Thongkongtoon's film is based on the true story of a gay male volleyball team that won the Thailand National Championship in 1996. (1 hr. 44 mins.; R) • 8.

★ Jay and Silent Bob Strike Back
Jason Mewes and Kevin Smith once again team up as the slacker-stoner duo Jay and Silent Bob in this intermittently sidesplitting comedy that seems to have been made for smart, dirty-minded 14-year-olds—in other words, just about all of us. Smith wrote and directed. (Rainer; 8/27) (1 hr. 39 mins.; R) • 1; 7; 14; 15; 17; 20; 30; 31; 38; 41; 52; 59; 64; 73; 75; 76; 78.

Jeepers Creepers
Driving home from college on spring break, Gina Philips (*Ally McBeal*) and Justin Long (*Galaxy Quest*) discover a cloaked murderer dropping a body into a drainpipe. Written and directed by Victor Salva (*Powder*). (1 hr. 30 mins.; R) • 1; 5; 10; 11; 12; 16; 27; 31; 35; 39; 40; 41; 42; 43; 44; 50; 52; 54; 55; 57; 59; 60; 63; 64; 66; 71; 73; 75; 76; 77; 78.

John Carpenter's Ghosts of Mars
It's A.D. 2176 and Ice Cube is the most villainous criminal on Mars, so Pam Grier and Natasha Henstridge are sent from Earth to take him down. Written and directed by John Carpenter. (1 hr. 57 mins.; R) • 16; 39; 50; 52.

Jurassic Park III
With Joe Johnston (*Jumanji*) directing instead of Spielberg, the franchise suffers some negligence. (Simon; 7/30/01) (1 hr. 32 mins.; PG-13) • 16; 43; 69.

L.I.E.
Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 10; 51; 65.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • 15; 16; 27; 42; 61.

★ Lisa Picard Is Famous
Griffin Dunne's mockumentary about two marginal New York actors, well played by Lisa Kirk and Nat De Wolf (who also wrote the script), is occasionally dead-on satirical. (Rainer; 9/10/01) (1 hr. 57 mins.; PG-13) • 3; 12.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. (1 hr. 35 mins.; R) • 1; 10; 30.

A Matter of Taste
Writer-director Bernard Rapp's class-warfare film about a rich executive and his food taster. With Bernard Giraudeau. (1 hr. 30 mins.; NR) • 4.

Maybe, Baby
English comedian Ben Elton wrote his directorial debut, a romantic comedy about a married couple's efforts to have their first child. (1 hr. 33 mins.; R) • 3.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. (Rainer; 3/26/01) (2 hrs.; R) • 27.

Moulin Rouge
Baz Luhrmann's musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre. But it's less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 3; 16.

The Musketeer
Justin Chambers plays the titular seventeenth-century avenger in Peter Hyams's (*End of Days*) action film. With Tim Roth and Mena Suvari. (1 hr. 37 mins.; PG-13) • 1; 10; 13; 15; 20; 25; 33; 42; 43; 44; 52; 53; 54; 55; 57; 59; 60; 64; 68; 70; 72; 74; 75; 76; 77; 78.

O
Mekhi Phifer stars as a black basketball star in an otherwise all-white Southern prep school in this updated retelling of Shakespeare's *Othello*. Julia Stiles has the Desdemona role, and Josh Hartnett, in the movie's only gripping performance, is the demonic Iago. The movie was completed around the time of Columbine and is just being released now. Were it not for its notoriety, it would not be worth much discussion. (Rainer; 9/10/01) (1 hr. 31 mins.; R) • 1; 7; 15; 20; 22; 32; 39; 42; 43; 44; 50; 51; 52; 54; 56; 58; 60; 66; 69; 71; 73; 78.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 1; 7; 14; 15; 25; 30; 36; 39; 40; 42; 43; 44; 47; 48; 50; 51; 52; 54; 55; 58; 61; 69; 72; 76; 77; 78.

★ Our Lady of the Assassins
Barbet Schroeder's mesmerizing drama is about a self-exiled novelist (Germán Jaramillo) who returns to his hometown, the notorious drug capital Medellín, Colombia, and falls in love with a street-kid gangster (Anderson Ballesteros). The sacred and the profane are clearly visible in Medellín and the violence is depicted not as pulpy melodrama but in quick bewildering bursts, spontaneous and fatal. (Rainer; 9/17/01) (1 hr. 40 mins.; R) • 37.

Planet of the Apes
In Tim Burton's new version of the 1968 film, there is striking cinematography, elaborate ape makeup, and a few fine performances, notably Tim Roth, but the new *Planet* gets devoured by its own mechanical ostentation. (Simon; 8/6/01) (1 hr. 40 mins.; R) • 10; 16; 44; 50; 52; 64; 73.

The Princess Diaries
Julie Andrews is the eccentric grandmother who teaches Anne Hathaway's New York hipster how to be a princess when she inherits a small nation in Europe. Directed by Gary Marshall (*Pretty Woman*). (1 hr. 55 mins.; G) • 3; 16; 42; 44; 48; 54; 55; 69; 70; 75; 78.

Rat Race
John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker (*Ghost*). (1 hr. 12 mins.; PG-13) • 1; 7; 14; 15; 20; 22; 31; 35; 38; 39; 40; 43; 44; 48; 50; 52; 53; 54; 55; 59; 61; 64; 66; 72; 74; 75; 76; 77; 78.

Rock Star
Mark Wahlberg stars as the lead singer for a tribute band who ends up as a star in the band he was giving tribute to. It's a terrific premise for a pop-cult satire, but the film plays it straight. It's a botched opportunity. (Rainer; 9/17/01) (1 hr. 42 mins.; R) • 1; 7; 14; 15; 20; 27; 31; 42; 44; 52; 53; 54; 55; 57; 59; 60; 64; 66; 68; 72; 73; 75; 76; 78.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 1; 10; 15; 16; 31; 38; 39; 43; 44; 47; 48; 50; 52; 54; 55; 57; 59; 64; 66; 72; 73; 75; 76; 77; 78.

The Score
An okay caper movie with noirish undertones starring Robert De Niro, Edward Norton and Marlon Brando, in a cameo, as the fence. You go into this movie expecting a heavyweight title fight and instead get a cruiserweight bout. Frank Oz directed. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • 1; 15; 20; 42.

Session 9
Brad Anderson (*Next Stop Wonderland*) directed and co-wrote this film which stars David Caruso as an asbestos remover in an insane asylum in rural Massachusetts. With Peter Mullan, Josh Lucas, and Brendan Sexton III. (1 hr. 40 mins.; R) • 23.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turn down leads to much mayhem. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • 4; 37.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale as well as *The Dating Game* and lots more. The computer animation, except for the more humanly characters, is often on a par with the script. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • 16; 44; 51; 65.

Soul Survivors
A teen horror film which stars Wes Bentley, Casey Affleck, and Melissa Sagemiller in Paul Carpenter's directorial debut about a girl who keeps seeing the ghost of her ex-boyfriend. (1 hr. 45. mins.; PG-13) • 1; 3; 13; 15; 16; 25; 27; 38; 39; 40; 44; 47; 52; 54; 56; 58; 60; 61; 63; 64; 66; 72; 74; 76; 78.

Summer Catch
Freddie Prinze Jr. plays a minor-league Cape Cod baseball player who dreams of the big leagues. With Matthew Lillard, Jessica Biel, and Brian Dennehy. (1 hr. 28 mins.; PG) • 23; 48; 61; 69.

★ Together
A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. The film's sensitivity for the children caught up in the commune experience is peerless. (Rainer; 9/10/01) (1 hr. 46 mins.; R) • 2; 12; 37.

Tortilla Soup
Hector Elizondo (*Pretty Woman*) plays a Los Angeles chef with three daughters, in director María Ripoll's film. With Raquel Welch and Elizabeth Peña. (1 hr. 40 mins.; PG-13) • 1; 10; 16; 33; 34; 64; 65.

Two Can Play That Game
Vivica A. Fox and Morris Chestnut deal with relationship woes in a comedy by first-time director Mark Brown. (1 hr. 30 mins.; R) • 1; 7; 14; 15; 16; 31; 33; 38; 39; 41; 43; 44; 52; 54; 56; 57; 64; 66; 71; 78.

Vengo
A Spanish film written and directed by Tony Gatlif about two warring Andalusian families, set to flamenco music. (1 hr. 30 mins.; NR) • 9; 17.

Wet Hot American Summer
Janeane Garofalo plays a camp director and David Hyde Pierce is the astrophysics expert she can't resist. Also with Molly Shannon and Paul Rudd. (1 hr. 37 mins.; R) • 3; 16.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • American Pie 2; Captain Corelli's Mandolin; Ghost World; Happy Accidents; Jay and Silent Bob Strike Back; Jeepers Creepers; Made; The Musketeer; O; The Others; Rat Race; Rock Star; Rush Hour 2; The Score; Soul Survivors; Tortilla Soup; Two Can Play That Game

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Our Lady of the Assasin; Bounce: Behind the Velvet Rope; The Closet; The Deep End; Ghost World; together

3. CC Village East
189 Second Ave. (212-529-6799) • Audition; The Curse of the Jade Scorpion; Lisa Picard is Famous; Maybe, Baby; Moulin Rouge; The Princess Diaries; Soul Survivors; Wet Hot American Summer

4. Cinema Village
22 E. 12th St. (212-924-3363) • Baise-Moi; Himalaya; A Matter of Taste; Sexy Beast

5. Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • American Pie 2; Jeepers Creepers

6. Film Forum
209 W. Houston St. (212-727-8110) • Djomeh (See also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Jay and Silent Bob Strike Back; O; The Others; Rat Race; Rock Star; Two Can Play That Game

8. Quad Cinema
34 W. 13th St. (212-255-8800) • All Over the Guy; Fighter; Innocence; The Iron Ladies

9. The Screening Room
54 Varick St. (212-334-2100) • Vengo

10. UA Union Square
13th St. and Broadway (212-253-2225) • American Pie 2; Apocalypse Now Redux; Happy Accidents; Hedwig and the Angry Inch; Jeepers Creepers; L.I.E.; Made; The Musketeer; Planet of the Apes; Rush Hour 2; Tortilla Soup

14th-41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • An American Rhapsody; The Closet; Hedwig and the Angry Inch; Jeepers Creepers

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • American Pie 2; Apocalypse Now Redux; The Deep End; Ghost World; Hedwig and the Angry Inch; Jeepers Creepers; Lisa Picard is Famous; Together

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Musketeer; Soul Survivors

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • The Curse of the Jade Scorpion; Jay and Silent Bob Strike Back; The Others; Rat Race; Rock Star; Two Can Play That Game

15. Loews Kips Bay Theatre
570 Second Ave. (212-505–6397#558) • American Pie 2; Captain Corelli's Mandolin; The Curse of the Jade Scorpion; Ghost World; Jay and Silent Bob Strike Back; Legally Blonde; The Musketeer; O; The Others; Rat Race; Rock Star; Rush Hour 2; The Score; Soul Survivors; Two Can Play That Game

42nd-60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Captain Corelli's Mandolin; The Curse of the Jade Scorpion; The Deep End; Ghost World; Happy Accidents; Hedwig and the Angry Inch; Jeepers Creepers; John Carpenter's Ghosts of Mars; Jurassic Park III; Legally Blonde; Moulin Rouge; Planet of the Apes; The Princess Diaries; Rush Hour 2; Shrek; Soul Survivors; Tortilla Soup; Two Can Play That Game; Wet Hot American Summer

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • The Deep End; Jay and Silent Bob Strike Back; Vengo

18. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

19. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Funny Girl

20. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • American Pie 2; Jay and Silent Bob Strike Back; The Musketeer; O; Rat Race; Rock Star; The Score

21. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

22. Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • O; Rat Race

23. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • America's Sweethearts; The Closet; Session 9; Summer Catch

24. Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

61st Street and Above, East Side

25. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Closet; The Musketeer; Soul Survivors; The Others

Onscreen

The Horror, the Horror, Redux

It had a hellishly difficult birth, but *Apocalypse Now* certainly has lived well since. Francis Ford Coppola's 1979 epic, recut and *Redux*, spent the summer showing up every other film at the multiplex, and now Ocularis, the film center of the Galapagos Arts & Performance Space, is bringing back **Hearts of Darkness: A Filmmaker's Apocalypse**. The terrific 1991 documentary by Fax Bahr and George Hickenlooper, using much of Eleanor Coppola's candid footage, illuminates the famously troubled production (deadly weather, Martin Sheen's heart attack, Marlon Brando's burgeoning looniness) as the director (pictured, with Sheen) slogs through battles nearly equaling those in the script. The screening will be prefaced by two homegrown political documentaries: *In the Blood*, about the relationship between American Jews and the Germans, and *Area K*, about Palestinian and Israeli fishermen working together off the Gaza Strip. (September 16; 70 North 6th Street, between Wythe and Kent Streets; 718-388-8713.)

Photograph by Mary Ellen Mark/Library.

cue

opening

Bearing Up

You think you've got problems. The producers of the new $8 million IMAX film **China: The Panda Adventure** not only spent three years dealing with the Chinese government for film permits, but they had to wait for a panda to give birth as well. And then—*and then!*—they only had a tiny window in which to film, because they were denied access to the giant panda (of which there are only about 1,000) during its first six months, and a baby panda begins to change its look after eight. "It sounds funny," executive producer Andrew Gellis says, "but these were the logistics we had to acknowledge." The film stars *Coyote Ugly*'s Maria Bello (pictured) as thirties adventurer Ruth Harkness, who brought the first giant panda to America, but the scenery—beautifully shot in Shanghai, Jiuzhaigou, and the Wolong Panda Reserve—steals every scene. Opens September 14 at Loews IMAX Theatre.

26. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Captain Corelli's Mandolin

27. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • American Pie 2; Ghost World; Happy Accidents; Jeepers Creepers; Legally Blonde; Memento; Rock Star; Soul Survivors

28. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • American Pie 2; The Deep End

29. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Apocalypse Now Redux

30. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Jay and Silent Bob Strike Back; Made; The Others

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Curse of the Jade Scorpion; Jay and Silent Bob Strike Back; Jeepers Creepers; Rat Race; Rock Star; Rush Hour 2; Two Can Play That Game

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • O

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Musketeer; Tortilla Soup; Two Can Play That Game

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Tortilla Soup

35. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Jeepers Creepers; Rat Race

36. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • The Curse of the Jade Scorpion; The Others

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Fighter; Ghost World; Innocence; Our Lady of the Assassins; Sexy Beast; Together

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • American Pie 2; Jay and Silent Bob Strike Back; Rat Race; Rush Hour 2; Soul Survivors; Two Can Play That Game

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Jeepers Creepers; John Carpenter's Ghosts of Mars; O; The Others; Rat Race; Rush Hour 2; Soul Survivors; Two Can Play That Game

40. New Coliseum
701 W. 181st St. (212-740-1545) • Jeepers Creepers; Rat Race; Soul Survivors; The Others

41. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Jay and Silent Bob Strike Back; Jeepers Creepers; Two Can Play That Game

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Captain Corelli's Mandolin; The Curse of the Jade Scorpion; The Deep End; Jeepers Creepers; Legally Blonde; The Musketeer; O; The Princess Diaries; Rock Star; The Score; The Others

Bronx

43. Concourse Plaza
214 E. 161th St. (718-588-8800) • American Pie 2; Jeepers Creepers; Jurassic Park III; The Musketeer; O; The Others; Rat Race; Rush Hour 2; Two Can Play That Game

44. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • American Pie 2; Jeepers Creepers; The Musketeer; O; The Others; Planet of the Apes; The Princess Diaries; Rat Race; Rock Star; Rush Hour 2; Shrek; Soul Survivors; Two Can Play That Game

Brooklyn

45. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Apocalypse Now Redux; Audition; The Curse of the Jade Scorpion (See also "Museums, Societies, Etc.")

46. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • The Deep End; Ghost World

47. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • The Others; Rush Hour 2; Soul Survivors

48. CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Bubble Boy; Captain Corelli's Mandolin; The Curse of the Jade Scorpion; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch; The Others

49. CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • America's Sweethearts; American Pie 2; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; Planet of the Apes

50. CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Planet of the Apes; Rat Race; Rush Hour 2; Spy Kids; The Others

51. Cobble Hill Cinema
265 Court St. (718-596-9113) • Atlantis; The Closet; The Curse of the Jade Scorpion; Happy Accidents; L.I.E.; O; Shrek; The Others

52. Court Street 12
106 Court Street (718-246-7469) • American Pie 2; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; The Musketeer; O; The Others; Planet of the Apes; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; Two Can Play That Game

53. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Musketeer; Rat Race; Rock Star

54. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • American Pie 2; Jeepers Creepers; The Musketeer; O; The Others; The Princess Diaries; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; Spy Kids; Two Can Play That Game

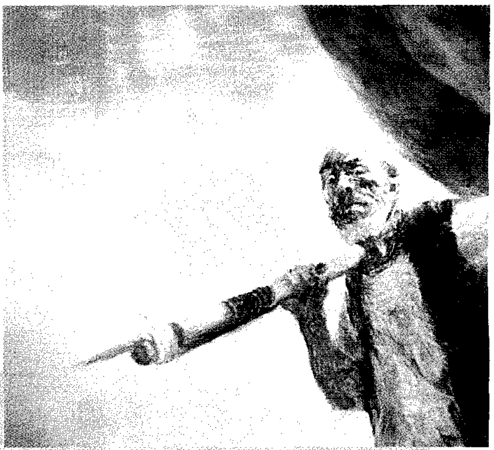
55. Pavilion
188 Prospect Park West (718-369-0838) • American Pie 2; Captain Corelli's Mandolin; The Curse of the Jade Scorpion; The Deep End; Jeepers Creepers; The Musketeer; The Princess Diaries; Rat Race; Rock Star; Rush Hour 2; The Others

56. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • O; Soul Survivors; Two Can Play That Game

57. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) •

Festival

Blame Canada



As DreamWorks accountants continue to compute the awesome extent of the Summer of *Shrek*, the **New York Animation Festival** is attempting to find some of that love in New York. The festival's 80 films (from 700 submitted) have been organized into six categories: New York, Underground, International, American, All-Ages, and . . . Quebecois. (Apparently, Quebec is an animation boomtown, and Montreal's Cinémathèque Québécoise has sent down eleven examples as proof.) The shorts, geared more toward Miramax filmgoers than to Disney's, include Bill Plympton's *Eat*, in which a lovely French restaurant becomes a repugnant French mess, Jonathan Hodgson's *The Man With the Beautiful Eyes*, based on a poem by Charles Bukowski, and Alexander Petrov's 1999 Oscar winner, *The Old Man and the Sea* (pictured). Opens September 14. (See "Museums, Societies, Etc.")

Photographs: top, Deana Newcomb; bottom, New York Animation Festival.

Jeepers Creepers; The Musketeer; Rock Star; Rush Hour 2; Two Can Play That Game

58. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • American Pie 2; O; Soul Survivors; The Others

59. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Jay and Silent Bob Strike Back; Jeepers Creepers; The Musketeer; Rat Race; Rock Star; Rush Hour 2

Queens

60. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Jeepers Creepers; O; The Musketeer; Rock Star; Soul Survivors

61. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Legally Blonde; Rat Race; Soul Survivors; Summer Catch; The Others

62. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • American Pie 2; Jeepers Creepers; The Musketeer; O; The Others; The Princess Diaries; Rat Race; Rock Star; Rush Hour 2; Two Can Play That Game

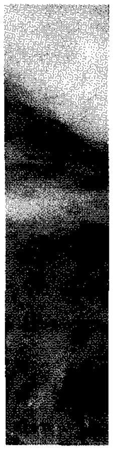
63. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • American Pie 2; Jeepers Creepers; Soul Survivors

64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • American Pie 2; The Deep End; Jay and Silent Bob Strike Back; Jeepers Creepers; The Musketeer; Planet of the Apes; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; Tortilla Soup; Two Can Play That Game

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Bread and Tulips; The Closet; The Curse of the Jade Scorpion; The Deep End; L.I.E.; Shrek; Tortilla Soup

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • Cats & Dogs; Jeepers Creepers; O; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; Two Can Play That Game

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Closet; Divided We Fall



68. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Musketeer; Rock Star

69. UA Astoria
28-60 Steinway St. (718-726-1279) • Captain Corelli's Mandolin; Jurassic Park III; O; The Princess Diaries; Summer Catch; The Others

70. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Musketeer; The Princess Diaries

71. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Jeepers Creepers; O; Two Can Play That Game

72. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • American Pie 2; The Musketeer; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; The Others

73. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • America's Sweethearts; American Pie 2; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Jeepers Creepers; O; Planet of the Apes; Rock Star; Rush Hour 2

74. UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • American Pie 2; Captain Corelli's Mandolin; The Musketeer; Rat Race; Soul Survivors

75. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • American Pie 2; Jay and Silent Bob Strike Back; Jeepers Creepers; The Musketeer; The Princess Diaries; Rat Race; Rock Star; Rush Hour 2

Staten Island

76. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • American Pie 2; The Curse of the Jade Scorpion; Jay and Silent Bob Strike Back; Jeepers Creepers; The Musketeer; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; The Others

77. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Jeepers Creepers; The Musketeer; Rat Race; Rush Hour 2; The Others

78. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • American Pie 2; The Deep End; Jay and Silent Bob Strike Back; Jeepers Creepers; The Musketeer; O; The Others; The Princess Diaries; Rat Race; Rock Star; Rush Hour 2; Soul Survivors; Two Can Play That Game

Museums, Societies, Etc.

79. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn. (718-623-2770). • "Pordenone Presents: Silent Treasures from the Pordenone Film Festival." 9/14: Retour de Flamme (1927). 9/15: Lonesome (1928); The Cook (1918); Night of Revenge (1915). 9/16: Maciste in Hell (1926); Pass the Gravy (1928); From Morning to Midnight (1920).

80. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 9/11-20: Always a Bridesmaid (2000); 9/14-20: Raging Bull (1980). 9/16: Willy Wonka and the Chocolate Factory (1971).

81. Cinema Village
22 E. 12th St. (212-924-3363); $9. • "The New York Animation Festival." 9/14:Cartoons and You (2000); Catch of the Day (2000); X Presidents: Clinton (2000);Closet Cases (2001); Ephemeral Epiphany (2001); La Presa (2001); Eat (2001); Pigeon Within (2000). 9/15: Limboscape (2000); Run Monkey Run(2000); Lafftrak (2000); CCCP vs. St. Valentina (2001). 9/16: Bitanic (2001); Fat Girl (2001); Tongues and Taxis (2000); Bike Ride (2000); Thought-City (2000); Graveyard Jamboree(1999); Thought Bubble (2001); Brother (1999); Greenman of Knowledge (2000); Replay (1999); Robots (2000). 9/16: She Had the Sunny Head (1999); Les Cocos (2000); Oh Lord (1999); The Boy Who Saw the Iceberg (2000). 9/17-20: The Man with the Beautiful Eyes (1999); Eat (2001); Stubble Trubble! (2000).

82. Condé Nast Traveler All Star Film Forum
234 W. 42nd St. (866-393-8054); $15. • 9/11: The Sheltering Sky (1990); Hideous Kinky (1998). 9/12: Stealing Beauty (1996); Raise the Red Lantern (1991). 9/13: Indochine (1992); Kundun (1997). 9/14: Belle Epoque (1992); Koyla (1997).

83. Film Forum
209 W. Houston St. (212-727-8110); $9. • "NYPD." 9/11-12: Cruising (1980); Bad Lieutenant (1992). 9/13: Madigan (1968); The Detective (1968). 9/14-15: Phantom Lady (1944); I Wake Up Screaming (1941). 9/16: Shaft (1971); Cotton Comes to Harlem (1970). 9/18-19: The Tattooed Stranger (1950); Guilty Bystander (1950). 9/10-17: Band of Outsiders (1965).

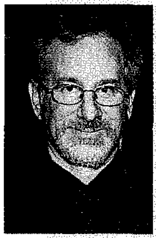
84. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $9, $6 for seniors. • "Stop, Look and Listen." 9/13: Concert for Bangladesh (1972). 9/14: Rockers (1979); Plastic People of the Universe (2001); What About Me? The Rise of the Nihilist Spasm Band (2000); Wave Twisters (2000). 9/15: Driver 23 (2000); Atlas Moth (2000); Rock 'n Roll High School (1979); Blank Generation (1976). 9/18: New Orleans (1947); The Kingdom of Zydeco (1994); Word (2001); Life & Debt (2001); Rockers (1978). 9/19: The Kingdom of Zydeco (1994); Word (2000). 9/20: Try This at Home (2000); Where Is the Chesterfield King? (2000); Songs for Cassavetes (1999). 9/21: Try This at Home (2000); *Bittersweet Motel* (2000); Outside Out (2000); Texas Night Train (2001). 9/22: 69 Minutes of Fame (2001); Friends Forever (2001); Try This at Home (2000); Texas Night Train (2001). 9/23: Word (2001); Friends Forever (2001); Blank Generation (1976). 9/24: Try This at Home (2000); Driver 23 (2000); Atlas Moth (2000). 9/25: Friends Forever (2001); Rock 'n Roll High School (1979). 9/26: Rockers (1978); Between the Teeth (1994). 9/27: Won't Anybody Listen? (2000).

Trailers

FIRST TASTE Brad Pitt is hoping to reunite with *Seven* director **David Fincher** on Fincher's next film after *The Panic Room*, *Seared;* based on *Kitchen Confidential,* the 2000 book by **Anthony Bourdain**, executive chef at Les Halles, the film will follow the exploits of a celebrity chef (Pitt) as he navigates the vicious New York restaurant world; *Variety* reports that Fincher is ready to move ahead for a fall 2002 start.

SILENT DAD Kevin Smith has started planning his next project, which is to be a film about fatherhood for Miramax; the comedy steers clear of the ever-popular Jay and Silent Bob, as Smith hopes to instead feature the three main actors from his film *Chasing Amy*: **Ben Affleck**, **Jason Lee**, and **Joey Lauren Adams.** Little is known about the specifics of the film except that it will be based on Smith's own experiences as a new father, and that he's currently working on the script.

LATIN EXPLOSION Director **Pete Sollett** and a cast of nonprofessional Latino actors are in the East Village this week and next shooting an as-yet-untitled feature for Untitled Productions and Forensic Films; the film, a coming-of-age love story, is based on Sollett's short, *Five Feet High and Rising,* for which he received Best Short Film awards at both Cannes and Sundance.



PLAYING CATCH Tom Hanks is in talks to join director **Steven Spielberg** and **Leonardo DiCaprio** (who just finished work on *Gangs of New York*) on *Catch Me If You Can,* a long-awaited film from DreamWorks based on the true-life crimes and punishment of internationally notorious con man Frank Abagnale Jr.; DiCaprio will play Abagnale, and Hanks would play the FBI agent who finally captures him after years of pursuit; production is scheduled to start in January. SARA CARDACE

Photographs: top, Kevin Winter/ImageDirect; bottom, Robin Platzer/Twin Images.

Cast Changes

Mrs. Parker Replaces Miss Parker

If you failed to see Tony winner Mary-Louise Parker before she left the wrenching, Pulitzer Prize–winning drama **Proof** on September 9, you may now come in from the cold. Just when it seemed like it might be impossible to find another actress who could live up to David Auburn's virtuoso writing, one appears: Jennifer Jason Leigh (*Mrs. Parker and the Vicious Circle*) steps in this Tuesday as the tortured daughter of a desperately frazzled mathematician in Auburn's elegant family drama. Better yet, Leigh will be joined by the Off Broadway talent Josh Hamilton (pictured, in brown, with cast members Leigh, Patrick Tovatt, and Seana Kofoed), who broke our hearts so delicately in *The Waverly Gallery* and recently chased after his lost youth in the Drama Dept.'s *Music From a Sparkling Planet.* ("See Broadway.")

Broadway

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Maya Days, Idina Menzel, and Adam Pascal star. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories,* the production revives the classic songs of Fred Ebb and John Kander with a darker edge than the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Husband-murdering jokes abound. Chuck Cooper, Marcia Lewis, Anna Montanero, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a Victorian flirtation to a suicidal adman's frantic fantasy, all executed with a fanciful ease. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. What *High Noon* was to the Western, this is classic musical theater. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

If You Ever Leave Me, I'm Going With You!
Renee Taylor and Joe Bologna star in their tepid new romantic comedy, which traces the 36 years of their relationship. $30–$65. Mon. and Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theatre, 138 W. 48th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. The energetic supporting cast does its best with ever-hilarious numbers like "Brush Up Your Shakespeare." With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. This spectacle is so much better than Mouse-haters would like to admit, and it's one play that both adults and kiddies can't help but to adore, whether you buy the plush animals at the door or not. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Beginning Robert Sean Leonard stars as Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on the Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. As

Photograph by Joan Marcus.

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Catherine, Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student (the extremely talented Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of hipsters ensconced in the East Village at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, Dick Cavett provides laugh-out-loud improvisatory commentary, and the audience screams out call-and-response jokes. In other words, you don't exactly need to worry about the noise you'll make unwrapping your candies. Featuring *Rent* star Daphne Rubin-Vega, Terrence Mann, comic Lea De Laria, and Alice Ripley. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets

In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Tony-nominated actors Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by television vet Michele Lee, who still glitters, appropriately, with the glamour of *Knots Landing*). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

A Thousand Clowns

Tom Selleck (*Magnum, P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's dated comedy, directed by John Rando. $40–$77.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Urinetown

After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

The Bakkhai

Nikolai Kinski, the son of Klaus Kinski and the star of the new film *Tortilla Flat*, plays both King Pentheus and Agave in this new adaptation of the Euripides classic. René Migliaccio (*Nosferatu*) directs this Black Moon Theatre production, in which an all-female chorus plays Dionysus. $20. Previews begin 9/14 for a 9/18 opening. Tues.–Sun. at 8:30, 9/23 and 9/30 at 3. Through 10/7. •

Exit the King

Pearl Theatre presents the first production of this Ionesco work staged in New York since 1962. In the drama, King Berenger I is informed that he will only live so long as the play is onstage, and prolongs his comic exit scene to a full 90 minutes. $28–$35. Previews begin 9/13 for a 9/24 opening. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/21. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Ionesco Festival

How absurd: twenty-nine Off and Off-Off Broadway companies are staging an absurd number of Eugene Ionesco's work: 39, to be exact. Highlights include the Pearl Theater's production of *Exit the King*, Sanctuary Theater's production of *The Picture*, starring Tony Torn, Untitled Theater #61's *Rhinoceros*, Israel Horowitz's adaptation of *Man With Bags*, a new translation of *Conversation Exercises*, and a reading of a new translation of *The Viscount*. There's plenty more—including a film series at Anthology Film Archives that highlights film versions of three different works: *Rhinoceros, Seven Deadly Sins*, and *La Vase*. Call for schedule and locations. Through 12/1. • (212-387-2043).

The Late Henry Moss

In the East Coast premiere of Sam Shepard's latest drama, Ethan Hawke and Arliss Howard play two brothers who unearth the legacy of their late alcoholic father. The play met mixed reviews in San Francisco, where the production rated headlines and Shepard himself directed the all-star cast of James Gammon, Woody Harrelson, Cheech Marin, Nick Nolte, and Sean Penn. Now with significantly less star power, the production has now been handed over to the capable director Joseph Chaikin, founder of the Open Theater. $55. Tues.–Sat. at 8, Sat at 2, Sun. at 3. Previews begin 9/5 for a 9/23 opening. Through 10/14. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Love

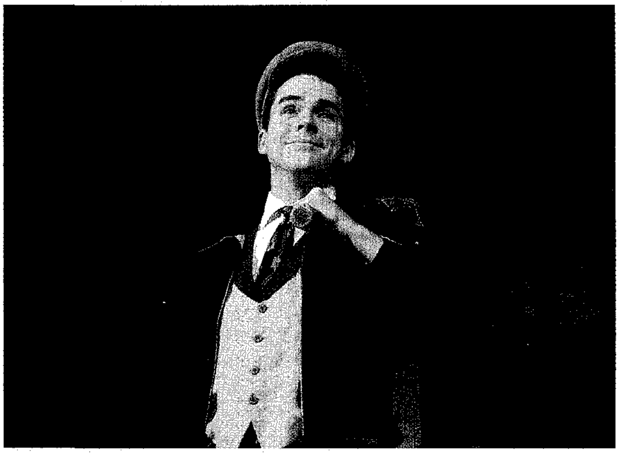
David S. Rosenthal, the co-creator and co-producer of *Ellen* and the creator of *The Arsenio Hall Show*, presents his first play, which focuses on the television writer's all-consuming desire to bed the fashion model Heidi Klum. Dan Fields directs. $35. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 9/13

Previews

High Art

"Come on! This ran in Los Angeles for two and a half years," says Christian Campbell, in his convincing defense of the new musical **Reefer Madness**. "In *L.A.!* I mean, it's not exactly a theater town." Campbell (pictured), sibling of *Scream* star Neve, knows what he's talking about. While acting in independent films and running his own small theater, the actor paid the bills with roles in now-defunct television shows like *The Street, Malibu Shores,* and William Shatner's *TekWar*. But recently, the baby-faced Campbell has found success as the innocent young Jimmy Harper in Kevin Murphy and Dan Studney's new musical, which virtually swept the L.A. critics' awards in 1999 and bagged a "Stony" award from *High Times* magazine. As Jimmy, Campbell plays the kind of kid who might have been president if he hadn't inhaled but who, lacking the moral rectitude of a Clinton or Dubya, sparked a fateful doobie instead—and wound up roaming the streets with a cultish group of cotton-mouthed zombies. "It's not a pro-pot play," says Campbell, who has been sweating to learn dance moves from the production's choreographer, former Laker girl and pop star Paula Abdul. "If anything, it's fun—and a political commentary on the press." William Randolph Hearst, who is said to have fanned the marijuana panic to frustrate hemp growers and protect his lumber investments, figures heavily in the musical, along with characters like the Reefer Slut, Jack the Dope-Pusher, and Jesus Christ. "No one is safe," warns Campbell. "Think *South Park:* Everyone gets skewered." Previews begin September 15. (See "Off Broadway.")

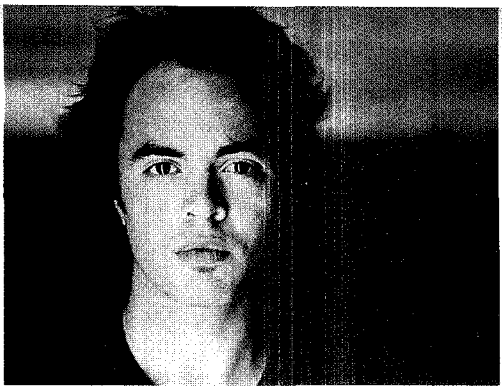
L.H.



Photograph by D.J. Viola.

Opening

Here and Now



Scary but true: In a new adaptation of **The Bakkhai** at Here, Nikolai Kinski (pictured, right), son of the late German macabre master Klaus Kinski, will play both King Pentheus *and* his mother, Agave, who viciously kills the king by tearing him limb from limb. Directed by René Migliaccio (*Nosferatu*) and featuring a Dionysus played by an entire chorus of women, this stylized production begins performances September 14. Also at Here, the oddly named company Crossing Jamaica Avenue will be staging Chiori Miyagawa's new drama, **Woman Killer** (featuring Crispin Freeman and Hope Salas, pictured, left). Originally titled *The Woman Killer and the Hell of Oil* and staged in 1721 as a Bunraku puppet play that details a terrible, senseless crime, the drama will be relocated to contemporary Brooklyn. As if Brooklynites weren't already blamed for enough. Performances run through September 30. (See "Off-Off Broadway.")

opening. • East 13th Street Theater, 136 E. 13th St. (212-307-4100).

Reefer Madness
Based on the 1936 marijuana scare film, this budding new musical by Kevin Murphy and Dan Studney stages what happens when a good kid inhales and falls in with some pot-addled communist zombies. Directed by Andy Fickman and choreographed by Paula Abdul, the production won bunches of Los Angeles critics' awards in 1999—plus a *High Times* "Stony" for Theatrical Production of the Year. On the heels of *Bat Boy* and *Urinetown*, this looks to be the stage's next big offbeat hit. Previews begin 9/15 for a 10/7 opening. $20–$60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Rude Entertainment
Christopher Ashley (*The Rocky Horror Show, The Country Club*) directs three one-act plays by *Premiere* movie critic Libby Gelman-Waxner, who sometimes goes by the name Paul Rudnick (*Jeffrey, The Most Fabulous Story Ever Told*), especially when he's visiting the ever-playful, ever-intimate Drama Dept, where you could swear that all the exceptional young folks you meet are members of the Caulfield family. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for a 9/20 opening. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Something Cloudy, Something Clear
Stass Klassen stars in Tennessee Williams's last full-length play, an autobiographical drama concerning the tension between love and lust. Anatole Fourmantchouk directs. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 9/11 for a 9/20 opening. • Theatre @ St. Clements, 423 W. 46th St. (212-307-4100).

The Spitfire Grill
Based on Lee David Zlotoff's 1996 film about a young woman who moves to a small Wisconsin town, this new Playwrights Horizons musical by James Valcq and Fred Alley features Liz Callaway, Garrett Long, Mary Gordon Murray, and Steven Pasquale. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. In previews for a 10/2 opening. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Niall Toibín's Revenge Tour
Irish actor Toibin returns with his comic one-man show, as part of the Irish Comedy Festival. $35. Wed.–Sat. at 8, Sun. at 3. 9/12–9/30. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this surprisingly successful, high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/16. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. Once an Off-Off Broadway hit, these odd blue-painted men have launched an ever-expanding international industry, complete with touring companies, computer chip ads, a CD, a Grammys appearance, and a big fancy Las Vegas production. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 9/30. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

First Love
Playwright Charles Mee (*Big Love, True Love*) collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a surprising accident. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hello Muddah, Hello Fadduh!
A revival of the classic Allan Sherman musical, which tracks a couple's life from summer camp to retirement. $45–$50. Tues.–Sat. at 8, Sat. at 5, Wed. and Sun. at 3. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

The Irish . . . and How They Got That Way
The Irish Rep revives this winking, amusing history of the Irish in America by the award-winning Irish American novelist and gadabout Frank McCourt (*Angela's Ashes, 'Tis*). Charlotte Moore directs. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 9/23. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's classic in squeaky black pleather and svelte cat suits designed by SoHo's Beau Brummel. $30. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Photograph: left, by Nick Andrews.

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Stomp
This loud, aggressive, and energetic show is a boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo play about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 8, Sun. at 3 and 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A campy wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. What was once Ensler's one-woman show is now performed by trios of actresses. Through 9/16: Ali Larter, Sandra Oh, and Loretta Swit. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

3 Sisters Lounge
An adaptation of Chekhov's *Three Sisters* set in a lounge bar, with a D.J. Directed by John Issendorf. $15. Tues.–Sat. at 8. • Center Stage, 48 W. 21st St. (212-696-8936).

Big Dance Theater: Shunkin
Director Paul Lazar and choreographer Annie-B Parson collaborate with Gale Gates artist Michael Counts and the composers Glen Branca and Cynthia Hopkins to reinvent a story by Japanese author Junichiro Tanizaki. $18. 9/12–9/15 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793).

Bluebeard and Other Less Grisly Tales of Love
Liza Steinberg, Annie Arnoult Beserra, and Sam Lieb stage a stylish adaptation of a number of fairy tales. $15. Thurs.–Sun. at 8. Through 9/22. • Walker Space, 46 Walker St. (212-358-5834).

The Division of Memory
The life of the African-American biologist Dr. Ernest Everet Just inspires this new work by Clarinda Mac Low, James Hannaham, and Tanya Barfield. $15. Thurs.–Sun. at 7:30. Through 9/23. • P.S. 122, 150 First Ave. (212-477-5288).

The Hat Left Behind/A Howling Wilderness
In Todd Lepre's new drama *The Hat Left Behind*, a young reporter impersonates the son of an elderly woman in order to unearth the strange story of her daughter's disappearance; through 9/22. John Chodes's *A Howling Wilderness* stages the court-martial trial of a Marine accused of war crimes; through 9/30. $10–$15. Call for schedule. • Theatre for the New City, 155 First Ave. (212-254-1109).

Helsinor
The latest play by Todd Alcott, monologuist and *Antz* screenwriter, takes a skewed look at *Hamlet*. James Urbaniak stars. $15. Wed.–Sat. at 8. Through 9/29. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

Homecoming
A new solo show by Lauren Weedman, the newest addition to the cast of *The Daily Show*. She tells the comic story of an adopted teenage girl who seeks out her biological mother and begins to spin out of control. $45. Mon. at 8. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Krasang Tree
A new music-theater work based on the life of Cambodian poet U Sam Oeur, developed by the poet himself and directed by Mary Beth Easley. $12–$15. Thurs.–Sun. at 7:30, Sun. at 2:30. 9/13–9/23. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Long Distance Love
An unusual multimedia production by the all-woman Japanese Yubiwa Hotel Company unites performers in Japan with performers in Brooklyn using Webcast technology. $15. Fri. and Sat. at 1 and midnight. Through 9/22. • Redlab Theater, 100 Water St., Brooklyn (718-797-0046).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono
An inventive, improvisatory play set in a barlike environment, with a sock puppet. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

The Patients Are Running the Asylum
Theater for the New City's 25th annual street theater production presents a mean mayor, a dopey president, and a merry band of revolutionaries. The production is staged on streets and in parks and playgrounds throughout the city. Sat. and Sun. at 2. Call for schedule and locations. Through 9/16. • (212-254-1109).

Pulse Ensemble's Outdoor Summer Shakespeare
The Bard's best, performed in Pulse's courtyard. Through 9/16: *The Tempest*. $18. Wed.–Sat. at 8, Sun. at 7. • Pulse Ensemble Theatre's Courtyard, 432 W. 42nd. St. (212-695-1596).

Small Craft Warnings
In this 1972 Tennessee Williams drama, set in Monk's Place, guests at a So Cal beachfront bar share revealing stories. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Tale of 2 Cities: An American Joyride on Multiple Tracks
The ambitious, self-described "stand-up novelist" Heather Woodbury connects Brooklyn's loss of the Dodgers to the Latino displacement caused by the construction of the team's new stadium in Los Angeles. 9/12 at 7:30. • Here, 145 Sixth Ave., at Dominick St. (212-647-0202).

The Holy Mother Hadley of New York
New Georges opens its tenth season with a new work by Barbara Wiechmann that follows an addled upstate woman who sees the Virgin Mary in her kitchen window. $15. Thurs.–Mon. at 8. Through 9/29. • Ohio Theatre, 66 Wooster St. (212-206-1515).

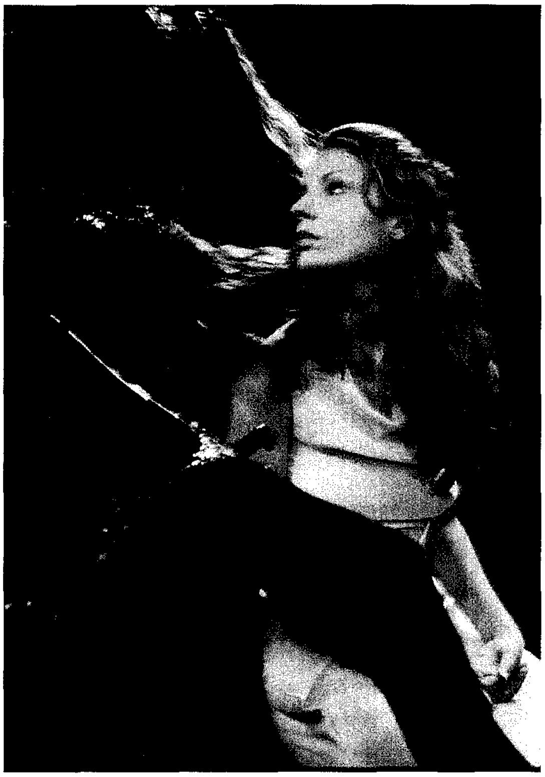
Uppa Creek
Keli Garnett's new play is inspired by the controversial silhouette art works of Kara E. Walker, which frequently depict the illicit relationships between slaves and masters. $10–$12. 9/12 at 8, then Thurs.–Sat. at 8. Through 10/6. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

The Voice of the Turtle
Keen Company (*The Good Thief*) revives John Van Druten's 1943 romantic comedy, directed by Carl Forsman. $15. Thurs.–Sat. at 8, Sun. at 2. Through 9/30. • Blue Heron Theatre, 121 E. 24th St. (212-560-7284).

Woman Killer
Set in Brooklyn, Chiori Miyagawa's new drama offers a fresh take on the eighteenth-century Bunraku puppet play *The Woman Killer and the Hell of Oil*. $15. Thurs.–Sun. at 7. Through 9/30. • Here, 145 Sixth Ave., at Dominick St. (212-647-0202).

Opening

Gore in 2001



Skip those bland Little Mermaids and Indians in the Cupboard. The new **Bluebeard and Other Less Grisly Tales of Love** (featuring Kate Arrington, pictured) is for people who, like the Brothers Grimm, want their young heroes and heroines tortured or dead, their evil nemeses unredeemed and damned, and their comic relief more raunchy than respectful. In this new production, the new theater company Toad Productions (director-writer Liza Steinberg, choreographer Annie Arnoult Beserra, and artist Sam Lieb) stages a melange of fairy tales (including the title piece, first popularized in Charles Perrault's *Le Barbe Bleu*) in a visually striking theatrical idiom that integrates puppets, outlandish costumes, and more. Performances begin September 9. (See "Off-Off Broadway.")

Photograph by Chiara Nata.

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Susan Crile
New paintings that depict segments of architectural motifs from Italian Romanesque basilicas; 9/13–10/6. • Graham, 1014 Madison Ave. (212-535-5767).

Kojo Griffin
Painted panels and works on paper that depict a recurring cast of fairy-tale-type characters; through 10/13. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Christian Peltenburg-Brechneff/James Dinerstein
Pastel drawings of seascapes at different times of day/ Pigmented-cement and bronze sculptures. Through 9/29. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Christina Ramberg
A survey of paintings and drawings from the late sixties to the late eighties by the influential Chicago artist (1946–1995) known for her images exploring the female body, gender confusion, fetishism, and bondage; through 10/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Anne Siems
Symbolic paintings on beeswax-coated paper bags; through 9/29. • Winston Wächter Mayer, 29 E. 78th St. (212-327-2526).

57th Street Area

Jack Beal
Oil and pastel studies for a mosaic tile mural commissioned by the MTA's Arts for Transit that will be installed this month in the North Side Expanded 44th Street IRT Mezzanine; through 9/29. • Adams, 41 W. 57th St. (212-644-5665).

Benjamin Edwards
Paintings that are based on the artist's road trips and depict massive conglomerations of convenience stores, fast-food restaurants, and gas stations; through 10/6. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Chaim Gross
Figurative sculptures and works on paper, including his complete suite of eleven color lithographs, "The Jewish Holidays," made in 1968; through 9/29. • Forum, 745 Fifth Ave. (212-355-4545).

Philip Guston
76 satirical drawings of Richard Nixon made by the artist in 1971 and on public view for the first time; through 9/29. • McKee, 745 Fifth Ave. (212-688-5951).

Al Held
Black-and-white paintings of arrangements of geometric shapes; through 10/13. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Sharon Horvath/Avigail Schimmel
New small- and large-scale paintings with collage elements/Photographs of Montauk and Tel Aviv beaches, the Hudson River, and Puerto Rico. Through 10/6. • De Nagy, 724 Fifth Ave. (212-262-5050).

Steven Katz/Jennifer Cross
Paintings of various New York City locations/Still-life paintings. Through 10/4. • Perlow, 41 E. 57th St. (212-644-7171).

Jeff Kowatch
Abstract paintings whose opaque and transparent forms create ambiguous space; through 9/29. • McGrath, 20 W. 57th St. (212-956-3366).

Tim Litzmann
Luminous monochromatic paintings; through 10/20. • Boone, 745 Fifth Ave. (212-752-2929).

Stephanie Rowden
An installation of objects and sound that evokes a folk tale; through 10/6. • Littlejohn, 41 E. 57th St. (212-980-2323).

John Sloan
A selection of portraits and self-portraits by the American painter (1871–1951) who was a member of The Eight and is best known for his urban scenes; 9/14–10/27. • Kraushaar, 724 Fifth Ave. (212-307-5730).

Dorothea Tanning
Collages, drawings, watercolors, and a soft sculpture that depict images and forms relating to the human figure; through 10/13. • Zabriskie, 41 E. 57th St. (212-752-1223).

Jack Youngerman
Recent painted wood reliefs that suggest abstract forms in nature; through 10/20. • Washburn, 20 W. 57th St. (212-397-6780).

SoHo and TriBeCa

Douglas Coupland
Found-object sculptures by the author of *Generation X*, *Microserfs*, and *Life After God*; through 10/7. • Totem, 71 Franklin St. (212-925-5506).

Nicola De Maria
A new site-specific wall painting and smaller paintings from the eighties by the Italian artist known for seductive use of color; through 10/13. • Sperone Westwater, 121 Greene St. (212-431-3685).

Michelle Lopez/Ravinder Reddy
Leather sculptures produced in collaboration with the Fondazione Nicola Trussardi/Figurative sculptures that fuse the Hindu sculptural tradition with a Pop sensibility. Through 10/27. • Deitch Projects, 76 Grand St. (212-343-7300).

Dan McCleary/Simoon Casson
Paintings of people reading, eating, and having coffee in doughnut shops/Paintings that combine images reminiscent of Old Masters' works with abstraction. Through 10/6. • Beitzel, 102 Prince St. (212-219-2863).

César Paternosto
A survey of abstract paintings by the New York–based Argentinian artist and author; through 9/29. • Art in General, 79 Walker St. (212-219-0473).

Walter Redinger
Recent large-scale biomorphic sculptures; through 10/6. • Algus, 25 Thompson St. (212-966-1758).

Francine Tint
Recent abstract paintings; through 9/30. • Atelier International, 594 Broadway (212-431-0630).

Chelsea

Kathleen Anderson
New sculptures that incorporate light, sound, and movement; through 9/29. • Gang, 529 W. 20th St. (212-741-7832).

Charles Arnoldi/Marsha Burns
Recent paintings/Images from the photographer's travels. Through 10/13. • Cowles, 537 W. 24th St. (212-925-3500).

Macyn Bolt
Mixed-media diptych paintings; through 10/6. • Foster, 529 W. 20th St. (212-229-0044).

Manuel Cancel
Lyrical paintings incorporating text and images of nature; through 9/29. • Grimm, 505 W. 28th St. (212-564-7662).

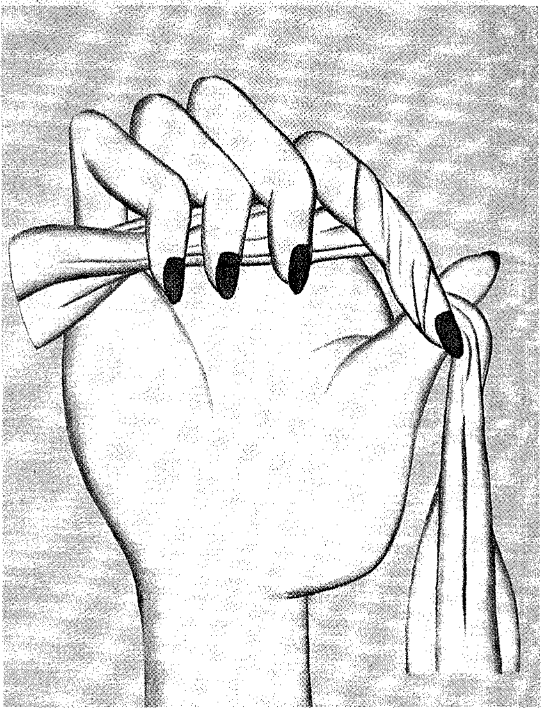
Sandro Cinto
An installation of photographs, sculpture, and drawings that transforms the gallery into a surreal landscape; through 10/13. • Bonakdar, 521 W. 21st St. (212-414-4144).

Albert Contreras/Matt Marello
Paintings composed of two or three colors on a monochromatic field/A digitally altered sequence from a little-known forties film in which the artist

Retrospective

Woman on Top

The first New York solo show of paintings and drawings by **Christina Ramberg** (1946–1995) in twenty years reminds us that the Windy City has produced more than its share of idiosyncratic artists. The artist, who was a member of Chicago's homegrown Imagist group, used overt, even menacing female imagery (pictured, *Untitled [Hand]*, 1970), plus corsets, leather, and other accoutrements of fetishism and bondage to explore gender and gender confusion. Wonder if Madonna is ready to hang a Ramberg next to those Tamara de Lempickas? At Adam Baumgold Gallery, 74 East 79th Street (212-861-7338).



Photograph courtesy of Adam Baumgold Gallery.

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

has substituted one of the original characters with himself. Through 10/6. • Maynes, 529 W. 20th St. (212-741-3318).

Elizabeth Crawford
Paintings that eroticize commonplace objects; through 10/6. • Shainman, 513 W. 20th St. (212-645-1701).

Nancy Davenport/John Pilson
New photographic work/A video installation. Through 10/6. • Klagsbrun, 526 W. 26th St. (212-243-3335).

Nancy Davidson
Gargantuan latex weather balloons dressed in satin and lace tutus, corsets, fishnet stockings, and other fetishistic gear to suggest such American pop icons as Mae West and Betty Boop; through 10/6. • Miller, 524 W. 26th St. (212-366-4774).

Jay Davis/Suzanne Wright
Paintings on monumental horizontal canvases that depict precarious intersections of architecture and landscape/Sculptures of miniature suburban landscapes. Through 10/6. • Stux, 529 W. 20th St. (212-352-1600).

Richard DeVore
New ceramic vessels; through 10/6. • Protetch, 511 W. 22nd St. (212-691-4342).

Burgoyne Diller
Drawings and collages made between 1960 and 1963, a period when the artist was working within the parameters of geometric abstraction while developing a highly subjective, personal style; through 10/13. • Cooper, 534 W. 21st St. (212-255-1105).

Toc Fetch
Large narrative drawings by a comic-book artist; through 10/13. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Kathleen Gilje
Paintings that are the artist's reimagined versions of old-master works, among them Rembrandt's *Danaë* and Courbet's *Woman With a Parrot*; through 10/6. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

David Kenneth Gordon
Pastel drawings of arrangements of fruit, flowers, and personal mementos; through 9/29. • Tatistcheff, 529 W. 20th St. (212-627-4547).

Ryan Humphrey
Cinematic installations utilizing soundtracks and disparate objects such as *Star Wars* action figures, skateboard ramps, and an actual car; through 10/14. • Golden, 526 W. 26th St. (212-727-8304).

Tracey Jones/Bill Weiss
Thickly painted, gestural images of dogs, birds, deer, and other animals at play and rest/Paintings that depict an inexplicable event or structure as seen from a great distance. Through 10/6. • Harris, 529 W. 20th St. (212-463-9666).

Jim Lambie
Sculptures and installations that use objects to create sound; through 10/13. • Kern, 532 W. 20th St. (212-367-9663).

Lisa Sigal
New paintings that mix dream imagery and landscape, bold gestures, and the colors and compositions of Indian miniatures; through 10/13. • Taylor, 535 W. 22nd St. (646-230-0992).

Santi Moix
Paintings inspired by the artist's small watercolors of a pontoon bridge in Veranasi, India; through 10/6. • Kasmin, 293 Tenth Ave. (212-563-4474).

Yasumasa Morimura
New self-portraits that are altered versions of Frida Kahlo's surreal paintings of herself, substituting images of her face with his own; through 10/6. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Ree Morton
Drawings and paintings laden with puns and references that were made by the artist (1936–1977) between 1974 and 1976 when she was teaching in Bozeman, Montana; through 10/13. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

John Newsom
New paintings in which graphic backgrounds are used to dramatically frame foregrounds of pastoral images; through 10/6. • Silverstein, 520 W. 21st St. (212-929-4300).

David Rathman
Humorous ink drawings of cowboys that incorporate found text; through 10/6. • Clementine, 526 W. 26th St. (212-243-5937).

Joe Scanlan
An exact replica of the artist's Brooklyn-based store, Store A, featuring this year's model of the shelving unit he has been designing and distributing since 1989; through 10/6. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Buzz Spector
Large-format Polaroids of the artist's personal library and postcard works in which he paints watercolor silhouettes of books on gridded arrangements of antique postcards; through 10/27. • Cristinerose, 529 W. 20th St. (212-206-0297).

Wolfgang Staehle
Large-scale, real-time video projections of sites around the world; through 10/6. • Postmasters, 459 W. 19th St. (212-727-3323).

Whiting Tennis
Paintings that refer to printed matter, such as wallpaper and posters, and incorporate paint, newsprint and, various printing techniques; through 10/6. • Eller, 526–30 W. 25th St. (212-206-6411).

Kara Walker
New light-projection and wall-installation works on themes of gender and race; through 10/13. • Sikkema, 530 W. 22nd St. (212-929-2262).

Peter Wegner
Paintings that appear to be monochrome fields divided by bands of white but on closer inspection are renditions of closely hued paint "chips," enlarged and organized into a grid; through 10/20. • Boone, 541 W. 24th St. (212-752-2929).

Yek/Tim Bavington
Minimal, atmospheric paintings on concave supports/Horizontal paintings that depict complex arrangements of airbrushed vertical stripes and blurred bars that appear to pulsate. Through 10/13. • Feigen, 535 W. 20th St. (212-929-0500).

Group Shows

Madison Avenue and Vicinity

China Institute
"Exquisite Moments: West Lake and Southern Song Art." More than 60 works by Chinese artists of the Southern Song era (1127–1279), including painted circle fans, handscrolls, and ceramics; 9/13–12/9. • 125 E. 65th St. (212-744-8181).

Knoedler
"Models of Observation: Flowers Fishes Birds Butterflies," works focusing on seasonal summer themes in a variety of media by Avery, Graves, Sultan; through 9/29. • 19 E. 70th St. (212-794-0550).

57th Street Area

D C Moore
"Interwoven Lives: George Platt Lynes and His Friends," photographs by Lynes and paintings and drawings by his friends Paul Cadmus, Jared French, Pavel Tchelitchev, George Tooker, and others; through 9/29. • 724 Fifth Ave. (212-247-2111).

Helman
"Pushing Paint," paintings by Appleby, Kolodziejcyk, MacPhee, Renouf, Starr; through 9/29. • 20 W. 57th St. (212-245-2888).

SoHo and TriBeCa

Apex Art
"SportCult," works by Amorales, Artigas, Benassi, de la Torre, Pearson, Schweiger, Toderi; through 10/6. • 291 Church St. (212-431-5270).

Artists Space
"Purloined," works by Calle, Freedland, Hwang, Lee, Overfelt, Wallinger, Wesley; through 10/13. • 38 Greene St. (212-226-3970).

Exit Art
"Spunky," works by Ackerman, Bramblett, D'Aquino, Landau, Martinez, Sandberg, Tommerup, others; through 10/27. • 548 Broadway (212-966-7745).

Chelsea

Art Resources Transfer
Works by Cesarco, Endriss, Gerschner, Keister, Miller; through 10/7. • 210 Eleventh Ave. (212-691-5956).

Snyder
"Abstract Expressionism–Expanding the Canon," works by more than 30 artists, among them Bluhm, Cavallon, Embry, Hartigan, Resnick, Seliger; through 10/25. • 601 W. 29th St. (212-871-1077).

Team
"Objects in the Mirror Are Closer Than They Appear," video works by nine emerging artists from seven different countries; through 9/29. • 527 W. 26th St. (212-279-9219).

Photography

Guy Bourdin
Fashion images by this photographer whose work first appeared in *French Vogue* in 1955; through 10/20. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Jeff Brouws
Photographs of old-fashioned amusement parks and carnivals; through 10/20. • Mann, 210 Eleventh Ave. (212-989-7600).

Mark Cohen
Vintage photographs that were taken in the seventies in Wilkes-Barre, Pennsylvania, and exhibited at the Light Gallery and the Museum of Modern Art; through 11/10. • Silverstein, 504 W. 22nd St. (212-627-3930).

Philip-Lorca diCorcia
New color photographs shot in Times Square, each one depicting an unstaged image of an unsuspecting passerby; through 10/13. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Roland Fischer
Large-format photographs of cathedrals and modern building façades by a Munich-based artist; through 10/6. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Paul Fusco
Color photographs of crowds watching Robert F. Kennedy's funeral train as it traveled from New York to Washington, D.C., in 1968; through 10/13. • Benrubi, 52 E. 76th St. (212-517-3766).

Luigi Ghirri
Color photographs taken between 1970 and 1980 by the Italian photographer (1943–1992) known for his poetic observations of contemporary Italian culture; through 10/20. • Saul, 535 W. 22nd St. (212-627-2410).

David Goldblatt
Photographs of South Africa taken between 1948 and 1999; through 10/6. • AXA, 787 Seventh Ave. (212-554-4731).

Helen Levitt/Vincenzo Castella
Twenty-five rarely seen black-and-white and color prints selected by the photographer herself/Large-scale color photographs that investigate the commonalities and differences between cities in the Western world. Through 10/13. • Miller, 20 W. 57th St. (212-397-3930).

Amanda Means
Hand-printed and unique Polaroid images of ordinary light bulbs, by this artist who is known for her printing of others' work, such as Robert Mapplethorpe's oversized prints of the late eighties and early nineties; through 10/13. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Deborah Mesa-Pelly
Color photographs that explore childhood fantasies;

through 10/6. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Andrea Robbins and Max Becher

Recent collaborative photographs taken in three culturally disparate communities in the Dominican Republic and works from earlier series; through 10/6. • Tonkonow, 535 W. 22nd St. (212-255-8450), and Sonnabend, 536 W. 22nd St. (212-627-1018).

Sarah Rossiter

New photographs taken by the artist of herself in natural environments; through 10/20. • Erben, 516 W. 20th St. (212-645-8701).

John Schabel

New black-and-white images of people taking photographs in public places at night; through 10/6. • Morris, 465 W. 23rd St. (212-727-2752).

Sotheby's

"The Well-Lived Life: 100 Years of *House & Garden*," photographs that have appeared in the shelter magazine during its 100-year history, by Eberle, Halard, Horst, Lacombe, Mapplethorpe, Penn, Steichen, Strand, others; through 9/13. • 1134 York Ave. (212-606-7000).

Larry Sultan

Photographs of suburban settings for porno movies filmed in the outlying communities of Los Angeles; through 10/13. • Borden, 560 Broadway (212-431-0166).

Museums

American Craft Museum

"Objects for Use: Handmade by Design." Functional works by 25 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; 9/13–1/6/02. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Museum of Natural History

"Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Brooklyn Museum of Art

"Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • "My Reality: Contemporary Art and the Culture of Japanese Animation." Works whose visual characteristics and themes resemble those found in Japanese animation (*anime*) and comic books (*manga*); through 10/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche; and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • "Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

"Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; 9/12–6/16/02. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; 9/12–6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center

"12 Views." Drawings and site-specific installations by twelve artists from the United States and abroad; through 10/20. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

"A Brush With Nature: The Gere Collection of Landscape Oil Sketches." Eighteenth- and nineteenth-century *plein-air* sketches by Boldini, Corot, Degas, Jones, others; 9/12–11/12. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/30/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Shifting Tides: Cuban Photography After the Revolution." Approximately 100 photographic prints and mixed-media works by photographers working in Cuba over the past 40 years; through 10/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Frank Gehry: The New York Project." Models, plans, and photographs relating to the proposed new Guggenheim on the Lower Manhattan waterfront; through 9/16. • "Frank Gehry: Explorations in Residential and Commercial Design." An installation highlighting homes and office buildings designed by the architect during the seventies and eighties; through 9/16. • "American Art: The Fifties and Sixties." Selections from the museum's permanent collection, including works by Chamberlain, Dine, Frankenthaler, Pollock, others; through 10/24. • "Cubism and the Materiality of Space." Works by Braque, Gleizes, Gris, Leger, Picasso, and others; through 10/24. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9-8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11-6; $5, $3 students and seniors, free under 12.

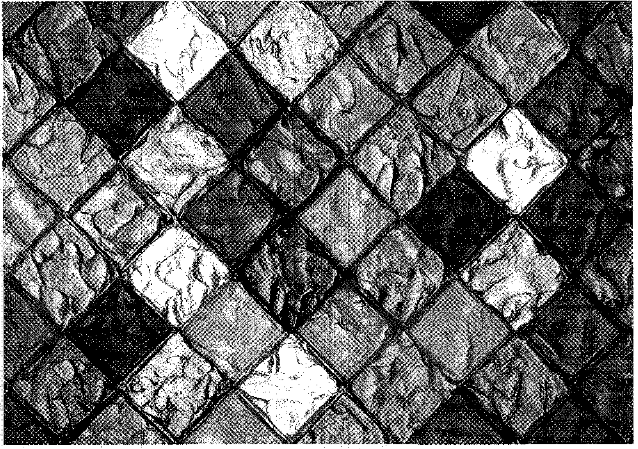
Jewish Museum

"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip nove, *The Jew of New York*; through 2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • "Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, $2 for Chagall exhibition, pay what you

Talent

Back to the Future

At the moment, at 68, the painter **Albert Contreras** is having his first solo New York show at Bill Maynes Gallery (529 West 20th Street; through October 6). But he's not exactly an emerging artist. Contreras, a Los Angeles native, gave up painting in 1972, after working himself into a minimalist corner—"Mies van der Rohe's 'less is more' was my mantra," he says—and took it up again only four years ago. "I felt I'd pushed myself into oblivion," says Contreras. "I'd lost the passion and maybe a little faith in myself. It was heartbreaking for me." The lapsed artist still loved art enough to open his own gallery in Los Angeles, where he showed the works of photorealists, only to close it down four years later ("It was suffering too many losses") and go to work for the City of Los Angeles as a truck driver, a garbage collector, and a heavy-equipment operator. A period of emotional turmoil sent him into therapy for eight years; by 1997, his confidence had returned. Contreras turned the kitchen of his small Santa Monica apartment into his studio and began making little paintings with plaid, checkerboard, and scalloped motifs. This time around, Contreras chose an eye-popping palette of primary colors and forsook oil, his former medium, for acrylic paint thickened with gel. Since last December, the artist, who says he often feels as though he is making up for 25 years of lost painting time, has had one-person shows in Los Angeles at USC's Fisher Gallery and Daniel Weinberg Gallery. Now there's no stopping him. "I've reached my florid period now," says the modest art star. "I am totally captivated by the beauty of symmetry and the glory of color." E.N.

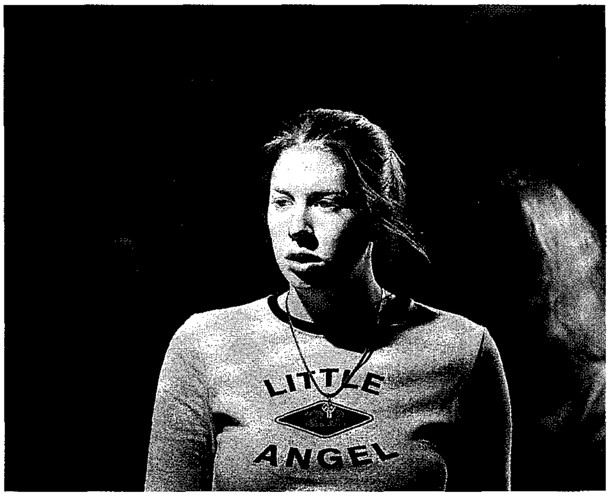


Photograph courtesy of Bill Naynes Gallery.

Photography

Ordinary People?

Philip-Lorca diCorcia's most recent deconstructions of street photography are his "Heads," images of unsuspecting passersby shot at night in Times Square. In each, DiCorcia's lighting isolates the subject from the immediate surroundings, a technique that has the effect of giving his images a distinct *film noir* character and his subjects a fictional calling. A lean, balding fellow in designer sunglasses looks like a hit man; an unsmiling young woman (pictured, *Head #8,* 2000) could be a runaway. At PaceWildenstein, 534 West 25th Street; through October 13.



wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Along the Nile: Early Photographs of Egypt." Some of the earliest camera images of Egypt's landscapes, inhabitants, and monuments; through 12/20. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Caspar David Friedrich: Moonwatchers." An exhibition featuring the German Romantic painter's *Two Men Contemplating the Moon,* from the museum's collection, and its two variants, on loan from Dresden and Berlin; through 11/11. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; 9/14–1/13/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum of Modern Art
"Projects 73: Olafur Eliasson—Seeing Yourself Sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; 9/13–5/21/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; 9/15–1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"Robert Schecter: Recent Work." Painted aluminum sculptures by an F.I.T. professor of fine arts; through 9/29. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
"Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art
"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • "The Electric Donut: Kristin Lucas & Joe McKay." An installation transforming the Media Z Lounge into a dungeon video arcade and café; through 9/16. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New-York Historical Society
"Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • "Advertising Drama." Large-scale posters made to promote Broadway shows and touring companies between 1880 and 1910; through 9/16. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Buzz Club: News From Japan." Works by more than 100 Japanese artists, commercial designers, and others who use technology-based techniques and strategies to approach traditional artistic disciplines; through 9/30. • "Kim Sooja: A Needle Woman." Video works in which the artist appears motionless as she observes her surroundings; through September. • "Ashkan Sahihi: The Drug Series." Large-scale photographs that document the experience of taking controlled substances; through September. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"Old Skool, New Skool, True Skool: The Graffiti Project." Murals in the museum's Community Space Gallery by members of the Phun Phactory Aerosol Art Corporation; through 9/30. • "Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Red, Black, and Green." Works from the Museum's permanent collection and works on loan from various private and public collections, including David Hammons's *African-American Flag;* through 9/16. • "For the Record." More than fifteen works by artists-in-residence Mehretu, Okudzeto, and Robinson in a variety of media; through 9/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Mies in America." An exhibit running concurrently with MOMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Wayne Thiebaud." A retrospective of the California painter known for his images of American foods and consumer goods; through 9/23. • "Stories." A look at prints by artists who have explored the use of text in their work, among them John Baldessari, Enrique Chagoya, Larry Rivers, and Joyce Tremaine; through 9/30. • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Miranda Lichtenstein: Sanctuary for a Wild Child." An installation of drawings and photographs inspired by cross-cultural legends of children brought up in the wild; through 9/21. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's East
9/12 at 1: "Prints Sale." On view from 9/7. 9/17 at 10 and 2: "Asian Decorative Arts." On view from 9/12. • 219 E. 67th St. (212-606-0430).

Doyle
9/12 at 10: "Fine Furniture, Decorations and Paintings." On view from 9/8. • 175 E. 87th St. (212-427-2730).

Swann Galleries
9/13 at 10:30 and 2:30: "Nineteenth and Twentieth Century Prints and Drawings." On view from 9/8. • 104 E. 25th St. (212-254-4710).

Photograph courtesy of Pace MacGill Gallery, New York.

cue

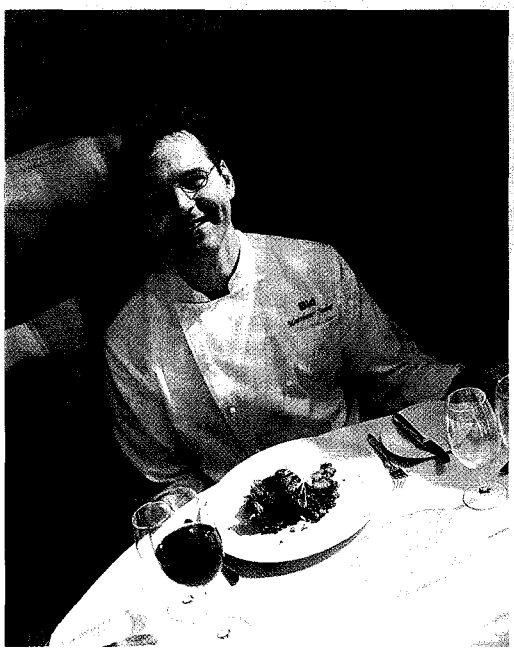
Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

What's the Reserve Price?

No matter how talented, caterers rarely earn the sort of foodie adulation afforded celebrity chefs like Jean-Georges Vongerichten and Tom Colicchio. But Tentation, the French-owned outfit that operates food service at Sotheby's, has found an alternative route to the spotlight: teaming up with a chef "consultant" who develops the menu and trains the kitchen. Vongerichten was the first to bring his Thai-French flair to the auction house, and this fall, Colicchio has installed longtime Gramercy Tavern and *Tabla* sous-chef Matthew Seeber (pictured) at **Bid**, Sotheby's newly renovated restaurant. The $52 prix fixe dinner menu offers such sumptuous seasonal Americana as braised lobster with corn relish, sautéed quail with bacon and salsify, and gray sole with Manila clams and summer truffles. (1334 York Avenue, at 71st Street; 212-988-7730.)



Photograph by Patrik Rytikangas.

New and Noteworthy

★ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there, with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu. • 291 Grand St., Brooklyn (718-218-7338). (I–M)

★ AQ Café
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M–E)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Bistro St. Mark's
The latest collaboration between sommelier Dominique Drevet and chef Johannes Sanzin, both graduates of Bouley in its heyday, and improbably, Souperman, their short-order takeout place in the financial district. Now, the two are back to serious food, in sleek new Park Slope quarters. And Sanzin's food, inventive as ever, includes rib-eye with bone marrow, roasted grouper with balsamic plum sauce, and zucchini flowers with spicy crabmeat. • 76 St. Marks Avenue, Brooklyn (718-857-8600). (M)

Blue Ribbon Brooklyn
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean

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Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (✩) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Joe's Pub

Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Lundy's Times Square

The legendary fish emporium has taken over three floors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic shore dinner (chowder, a whole steamed lobster, and a half grilled chicken) but not a trip to the shore. • 205 W. 50th St. (212-586-0022). (M-E)

Max SoHa

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M)

Medi

The best-seller lists will tell you: Tuscany and Provence are the destinations most often featured in New Yorkers' fantasies. Now that vexatious choice of cuisine has been solved by Roberto Ruggeri (Bice) and Roger Vergé (the venerable Michelin-starred chef). A room full of sky blues and sunflower golds, a simple menu, refined technique, and two pros at the helm make for a midtown restaurant with great promise despite the Gipsy Kings on the sound system. • 45 Rockefeller Plaza (212-399-8888). (E)

★ Midway

Bill Shutz's cooking is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

Minotaur Restaurant

The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

92

With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. And once the Dreesen's doughnut machine is up and running, we anticipate some serious competition for Sarabeth's monopoly on the weekend brunch market. • 45 E. 92nd St. (212-828-5300). (M-E)

Opia

Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Laos-style chicken-and-cucumber salad, and Indian flatbread with marinated lamb and onion jam. • 130 E. 57th St. (212-688-3939). (M)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of po-

Opening

Long, Nights

Even though Rory Dwyer met Jamie Webb while they were working at Raoul's, neither wanted to open New York's umpteenth bistro. "I'd rather shoot myself in the head," says the Tipperary-born Dwyer. Instead, they converted two Park Slope storefronts into **Long Tan**, a sprawling, minimalist-chic Thai restaurant and lounge with a snug garden, house-infused cocktails, an intriguing Australian wine list, and a kitchen that challenges nearby Blue Ribbon's late-night supremacy, serving till 2 A.M. Chef Jeff Hardinger, late of Ruby Foo's, turns out lively, gently priced renditions of shrimp-and-litchi spring rolls, rice-and-garlic sausages, vegetarian jungle curry, and grilled-kangaroo salad—which we'd imagine goes splendidly with a glass of Tasmanian pinot noir. (196 Fifth Avenue, near Union Street, Brooklyn; 718-622-8444.)

Photograph by Carina Salvi.

Data

Beyond Lob-steer

Macaroni and cheese, meat loaf, even frozen TV dinners have been revived by retro-minded foodies, but somehow, **surf 'n' turf** missed the nostalgia boat. Until now. Suddenly, New York seems awash in combination platters that no one would recognize from their suburban-steakhouse past. At Citarella: The Restaurant, chef Brian Young is taking the idea to its seemingly illogical, undeniably inventive conclusion: a $95 surf-'n'-turf tasting menu full of such mixed marriages as pan-seared smelts with pepper-crusted bacon, and crisp sweetbreads with stone crabmeat. Until Young finishes fine-tuning his beef-and-reef extravaganza, here are some alternative pairings to play with. R.P.

THE LOCATION	THE COMBINATION
Citarella: The Restaurant 1240 Sixth Avenue, at 49th Street (212-332-1515)	Turbot layered with oxtail and melted potatoes in a red-wine reduction (pictured; offered à la carte), chef Brian Young's answer to a dish he had in France of turbot braised in veal stock.
Blue Ribbon Brooklyn 280 Fifth Avenue, Brooklyn (718-840-0404)	"Dragon and Phoenix," or grilled Louisiana shrimp and pigeon, was inspired by owners Bruce and Eric Bromberg's childhood family outings to Chinese restaurants where "the name of the dish was often more interesting than the dish itself." Plus "Land and Sea," or fried chicken and fried catfish with mashed potatoes and gravy, and the classic steamed lobster and New York strip steak with french fries—"so far, the most popular," says Eric.
East Boat Lobster Restaurant 72 Kenmare Street (212-226-8881)	Imagine an *Iron Chef* contestant asked to interpret a New England shore dinner and gone berserk: one of the many of what you might call surf-'n'-turf or -sky combinations here includes a one-and-a-half-pound lobster, crispy roasted squab, escargot, and spaghetti Hong Kong-style, plus soup, salad, and dessert.
Canteen 142 Mercer Street (212-431-7766)	Run as a daily special and extremely popular with the orange-chair crowd: grilled petit filet with roasted-shallot jus, pan-seared diver scallops, and fava-bean succotash.
Café LULUc 214 Smith Street, near Baltic Street, Brooklyn (718-625-3815)	A surf-'n'-turf spin on the lobster roll: chunks of lobster and sliced grilled chorizo in a red-pepper-mayonnaise dressing, served with watercress on a toasted sourdough baguette.

Photograph by Patrik Rytikangas.

lenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

☆ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

Stella
A breezy American restaurant with a New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, here's your chance—alongside Cornish hen braised with prunes and olives, or a pot-pie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what co-owner Anna Weinberg calls a "rock-star brunch," served between 1 and 6 P.M. • 58 MacDougal St. (212-674-4968). (M)

Sugar Hill Bistro
The most exciting addition to the Harlem restaurant scene since Hillary's husband. This beautifully restored brownstone has a ground-floor bar and jazz lounge and a second-floor dining room where Atlanta chef Adam D. Elliott gutsily ducks soul-food stereotypes. Chicken-and-spinach spring rolls, Moroccan-spiced shrimp cocktail, and Asian pan-seared scallops are as much an incentive to book a table as the prospect of the former First Saxophonist swinging by. • 458 W. 145th St. (212-491-5505). (M-E)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Manhattan

Lower New York

American Park
Sophisticated seafood preparations and wonderful water views merit a trip to the tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass remind us that this is a coastal town. Catering available. • Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M-E)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

Capsouto Frères
Landmark French bistro with talked-about soufflés hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Center (212-786-1500). (M-E)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east

to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

☆ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ The Mercer Kitchen
Within Christian Liaigre's conversion of a catacomb into a sultry, shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

Pfiff
A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with mustards and pickle relish; Vidalia onion-and-Morbier-cheese tarts; ravioli stuffed with walnuts, chevre, and raisins; and herb-crusted yellowfin tuna are a few of the tasty New American offerings. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and party space (plus extra seating) downstairs in the old bank vaults. • 25 Broad St. (212-344-8463). (E)

Windows on the World
Yes, tourists love it. But Michael Lomonaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view. Be sure to take advantage of the 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmesan shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

ike
In some quarters, the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I–M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

No. 9
The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I–M)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

☆ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-414-1224). (M)

★ Javier
There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. Also great are main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. • 70 Greenwich Ave. (212-929-7878). (I)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

Palma
It might not have a seat on the exchange, but the husband-and-wife catering company that runs this rustic Mediterranean restaurant has gone public. After years of catering fashion-industry shindigs, they've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished with a chestnut-beamed ceiling and Jerusalem-limestone bar, and a Sicilian chef (by way of Los Angeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio. • 28 Cornelia St. (212-691-2223). (M) ($)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

★ Aleutia
You may have to navigate the leather-swathed bar crowd and climb the industrial steps to escape their piercing mating calls, but there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential to be among the city's best seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonal sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Bambou
A hint of the tropics on 14th Street: ambitiously nou-

velle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi

Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I–M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Mi

Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

Pershing Square

As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay. • 90 E. 42nd St. (212-286-9600). (M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's

This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accomodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Slate

At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables.
• 54 West 21st St. (212-989-0096). (I–M)

Spread

A cool, loungey spot for pan-Asian nibbles like sake-glazed shrimp and chile-mango crabcakes, and entrées like a sesame-crusted tuna "tower." There's also a sushi bar, D.J.'s, and plenty of private nooks for Page-Six-style canoodling. • 323 Third Ave. (212-683-8880). (M)

Tavaru

With a tropical theme, finger foods like spicy coconut shrimp and an exotic name (after an isle in Fiji), the island of Manhattan may seem far away. Dancing till four and nibbling on the signature andouille-topped pizza will also make you feel the heat. • 192 Third Ave. (212-471-9807). (I–M)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, Hungry-Man dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

The Water Club

This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive Sunday brunch. Jackets suggested. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Park

Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie

Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, duck cassoulet, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro

A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters

Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

★ Peacock Alley
In this cocoon of a dining room in the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the "tête à tête" menu, each dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is

Ask Gael

How do you find your way through the blur of trattorias?

I check out the provenance. Regional chauvinism gets my attention. Or I follow the cognoscenti. Hearing that chef-owner Giancarlo Quadalti's four-year-old **Teodora** has quietly become a lunchtime hangout for Italian wine merchants and their emissaries, I return to find out why. Ragout of porcini with a dapper little Parmesan soufflé is why. Chewy little strozzapreti bolognese and remarkably elegant vitello tonnato (the pan-seared veal sliced thin and coated with a lush tuna mayonnaise) are why. I'm still not moved by piadina, the Romagnola bid to rival pizza, though the Italian wine dealers at my table seem pleased with salami and ham on doughy triangles and a special version draped in lardo. But crisped sea creatures and vegetables mingle irresistibly in the fritto misto piled into a potato-chip basket. The day's market scores a stunning school of giant prawns, luscious bivalves, and tender baby octopus to swim in a savory zuppa di pesce. Of course, noble wines are still flowing even as desserts appear: a smartly tart apple torta, delicate panna cotta with fruit, and grown-up (not oversweet) tortino di cioccolata. (141 East 57th Street; 212-826-7101.)

Photograph by Carina Salvi.

landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I-M)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything perfect. • 155 W. 51st St. (212-489-1515). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio
Stylish midtown duplex, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu—try the foie gras with figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and the crowd doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

57th–60th Streets

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Dinner choices include a streamlined $55 prix fixe, novelties like Goan barbecued ribs, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M-E)

Cinema Restaurant
Try the steak "martini" (grilled angus sirloin in a vodka-vermouth cream sauce), or a chicken pot pie at this casual motion-picture themed restaurant. • 45 E. 60th St. (212-750-7500). (M)

★ Felidia
In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

Hudson Cafeteria
Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped

Opening

Drinks From the Boot

Over the past couple of years, Frank Galano and his son Anthony have diversified their wholesale-Italian-food business, adding an on-premises retail market, a café serving breakfast and lunch to a working-class Woodside neighborhood, and a destination restaurant at night where Neapolitan crooners provide entertainment between the antipasti and the secondi. Now they want you to come for drinks. "We've got wines you won't find anywhere else," says Anthony, who converted the front office into the atmospheric **Enoteca at Sapori d'Ischia**, and compiled a list of 50 or so mostly small-production labels with the help of sommelier Sergio Esposito, the managing partner of Italian Wine Merchants. Compose your own platter of excellent cured meats, cheeses, or olives, straight from the warehouse, and don't miss spectacular thin-crust rosemary focaccia. Or just nibble some of the best bar snacks in town: sensational wine biscuits baked by Richard Pirrera, an assistant principal and Sapori customer turned bar manager. (55-15 37th Avenue, Woodside; 718-446-1500.)

Photograph by Patrik Rytikangas.

bass. • E. 72nd St. and ParkDrive N. (212-517-2233). (M-E)

☆ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout but gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV beach party vibe serves Caribbean and Mexican-American fare like jerked chicken, coconut shrimp, and fajitas—all in a dining room with real palm trees and reggae music. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

☆ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It seats 28; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

☆ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

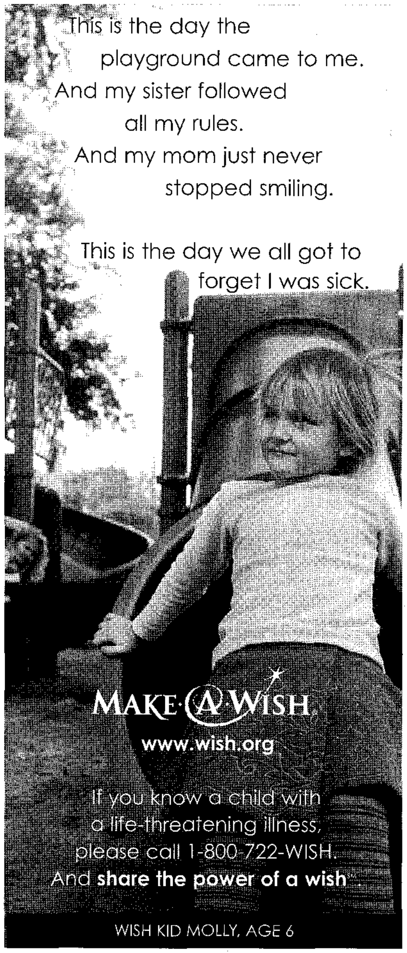
★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Queens

★ La Porteña Restaurant y Parrillada
This former butcher shop in Jackson Heights is where homesick Buenos Aireans (and insatiable carnivores of every nationality) congregate for serious beefsteaks. Try the $14.95 mixed grill for one (actually more like two, maybe three): a feast of succulent garlicky pork sausages; hefty blood sausages; a rich, beefy-flavored skirt steak; tender short ribs; luscious sweetbreads; and mildly flavored tripe. • 74-25 37th Avenue (718-458-8111). (I-M)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a 100-year-old castle with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)



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cue

Nightlife

Edited by Ethan Brown

Festival

Marathon Men

From a music fan's perspective, there's at least one reason to cheer the end of the New Economy: The annual **CMJ** (*College Music Journal*) **Music Marathon** is back to its eclectic ways after last year's panel-driven dot-com-centric fest. September 13 through 16, nightspots as diverse as the Roxy, B.B. King Blues Club & Grill, and Brooklyn's new Warsaw host a dizzying array of rock, techno, jazz, hip-hop, and R&B acts, from alt-country icon Ryan Adams (pictured) to all-star jam band Oysterhead, which features ex-Phish frontman Trey Anastasio, former Police drummer Stewart Copeland, and Primus alumnus Les Claypool. (See "Small Stages," "Clubs," and "Jazz.")

Daniel Coston/Retna Ltd., USA

Concerts

Earth Wind & Fire
9/15 at 8. With Rufus featuring Chaka Khan. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $59.50-$29.50.

Incubus
9/15–9/16 at 8. 9/15 is sold-out. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $25.

Nanci Griffith
9/14 at 8. • Beacon Theatre, 2124 Broadway, at 72nd St. (212-307-7171). $48-$35.

O-Town
9/11 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $35.

Small Stages

B.B. King Blues Club & Grill
9/12: Habib Koite. 9/13: "CMJ Music Marathon" presents: Afu-Ra; The Arsonists; Smut Peddlers; D.J. Swamp; X-Ecutioners; Rahzel; Mixmaster Mike. 9/14–9/15: Cachaito Lopez. 9/16: Garage à Trois; Antibalas. • 243 W. 42nd St., (212-997-4144).

Bottom Line
9/13: Dr. Al Kooper and the Funky Faculty. 9/14: La Bamba's Big Band. 9/14: La Bamba's Big Band. 9/15: "The Beat Goes On" presents: "Nuggets II." • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
9/12: Unwound; Clinic. 9/13: "CMJ Music Marathon" presents: Audra and the Antidote; Belle Canto; Carbon Leaf; Cautions. 9/14: "CMJ Music Marthon" presents: Ben Kweller; D.J. Peretz (Perry Farrell); Bosco. 9/15: "CMJ Music Marathon" presents: Ladybug Transistor; The Clean. 9/16: "CMJ Music Marathon" presents: The Apples in Stereo; The Orange Peels. 9/17: Melissa Ferrick.
• 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Band Band. 9/12: Rhett Miller. 9/15: "CMJ Music Marathon" presents: Scarboro Aquarium Club; The Blood Group; A Girl Called Eddy; Toog; Momus; Alchemy Jones; The Push Kings; The Snitches. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
9/11: Flickerstick. 9/13: "CMJ Music Marathon" presents: Mo Solid Gold; Phantom Planet; Ben Folds. 9/15: "CMJ Music Marathon" presents: Oysterhead; Lake Trout. 9/16: Coldplay; Emiliana Torrini; Starsailor; Sense Field. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. • 425 Lafayette St. (212-239-6200).

Knitting Factory
9/12: Downtown Arts Festival presents: "Russian Percussian," featuring D.J. Vadim; Mr. Thing; Blu Rum 13; Kela; Skinnyman; John Ellis. 9/13: "CMJ Music Marathon" with: Folk Implosion; Clinic; Four Tet; Pilote. 9/14: "CMJ Music Marathon" with: Stereo Total; Mooney Suzuki; Ex Girl; Taylor Savvy; Ping Pong Bitches. 9/15: "CMJ Music Marathon" with: Matthew Shipp/Rob Brown Duo; Tim Berne/Craig Taborn/Tom Rainey; Mat Maneri/Randy Peterson/William Parker Trio. 9/16: "CMJ Music Marathon" with Acid Mothers Temple. 9/17–9/18: Art Davis and the Circle of Five. • 74 Leonard St. (212-219-3055). $

Makor
9/12 & 9/19: Norah Jones Quartet. 9/13: "CMJ Music Marathon" presents: Michael Fracassa; Anna Fermin's Trigger Gospel; Cash Brothers. • 35 West 67 St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B, bet. 6th and 7th Sts. (212-982-2511).

Maxwell's
9/11: Clinic. 9/12: Sensefield. 9/13: "CMJ Music Marathon" presents: Unwound; Mecca Normal. 9/14: The Gants Holly Golightly; The Insomniacs. 9/15: Apples In Stereo; Sunshine Fix; Alejandro Escovedo. 9/16: El Vez. 9/17: The Clean. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
9/11: The Brothers Creegan. 9/12: Katell Keinig. 9/13: "CMJ Music Marathon" presents: Rainer Maria; Pele; AM/FM. 9/14: "CMJ Music Marathon" presents: Moldy Peaches; Hopewell; Sounds of Urchin. 9/15: David Lowery; Champale; Gem. 9/16: "CMJ Music Marathon" presents: Kitty in the Tree; Mikki James; Longwave. 9/17–9/18: El Vez. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
9/11: Everton Blender. 9/12: King Sunny Ade. • 204 Varick St. (212-243-4940).

The Village Underground
9/12: Gaelic Storm; The Derailers. 9/13: "CMJ Music Marathon" presents: Mark Eitzel; Rebecca Gates; Danielle Howle. 9/14: "CMJ Music Marathon" presents: Firewater; Skeleton Key; The Detachment Kit. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
9/13: "CMJ Music Marathon" presents: Gogol Bordello; Program; Happy Pills. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 1-866-468-7619).

Wetlands
9/10: Project Logic featuring D.J. Logic. 9/12: High Times Doobie Awards. 9/13: "CMJ Music Marathon" presents: The Weakerthans; Digger; Scared of Chaka. • 161 Hudson St. (212-386-3600). $.

Clubs

"Alizé Cruise to Passion Dance Party"
Fridays, 7 and 10; Saturdays at 10. 9/14: Steve Travolta. 9/15: Louielou. • Pier 16, Southstreet Seaport, (212-630-8888). $20.

Baktun
After a nearly yearlong wait, this small Meatpacking District nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: rotating house music D.J.'s spin at "Confusion." Third Friday: eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: drum 'n' bass at "Direct Drive." Tuesdays: house great Tony Humphries. Thursdays: deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
9/11: Richie Hawtin. 9/14: Freq Nasty. 9/15: Mark Farina. • 45 W. 21st St. (212-803-7859).

The Roxy
Fridays: Yet another "New Roxy," but this time the club has taken seriously the city's desperate need for spots where you can actually dance to D.J.'s. Upstairs in the "Skybox," Foundation crew D.J.'s Kimyon and Rich Borque spin techno. On the main floor, superstar D.J.'s spin everything from progressive house to trance. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. 9/13: "CMJ Music Marathon" presents: Los Amigos Invisibles; Si Se. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

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music with Ze Luis. Thursdays: the gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: house, techno and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. 9/13: "CMJ Music Marathon" presents: Carl Hancock Rux; D.J. Ron Trent; Donnie; Mark Antony Jones; Nickodemus and Osiris. • 285 West Broadway (212-941-0900).

SPA
The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. SPA promoter Steven Lewis maintains the kind of balance between office zhlubs, club kids, and A-listers he pulled off so nicely in the early days of the now defunct Life. Wednesdays: rock 'n' roll spun by D.J.'s like Paul Sevigny. Thursdays: A listers and fashionistas take over with "Ultra" featuring hip-hop, house and rock'n' roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Still strong as ever, thanks to a troika of the city's best dance parties–"Be Yourself," "Shelter" and "Body & Soul." Fridays: "Be Yourself" with progressive house maestro. D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

"Jazz At Noon"
Lunchtime jam sessions every Friday at Cafe St. Barts with some of jazz's hottest players. 9/14: Paquito D'Rivera. • Cafe St. Bart's, 109 E. 50th St. (212-888-2664).

"Jazz Salon"
Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 9/10: Steve Turre Trio with Badal Roy; Harold Smith. 9/17: The Lonnie Plaxico Trio. • 177 Prince St., top floor (1-800-730-6992). $40.

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine Southern cuisine along with its first-rate lineup. Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 9/12: Arturo O'Farrill; Mike Mossman Sextet. 9/13–9/15: Gonzalo Rubacalba. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 9/11–9/16: Charles Lloyd. • 131 W. 3rd St. (212-475-8592).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane Street (212-227-7777).

Iridium
Formidable jazz comers and the occasional legend grace this now legendary jazz spot, now at a new location in midtown. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with an extra midnight set Fri. and Sat. 9/11–9/16: Michael Brecker Quartet. • 1650 Broadway, at 51st St. (212-582-2121).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45. 9/14: Hilton Ruiz Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Smoke
A great jazz lounge with low cover to boot. 9/10: John Farnsworth. 9/11: Hammond B3 Organ Grooves. 9/12: Hot Pants Funk Sextet. 9/13: Fuku Tainaka Trio. 9/14–9/15: George Coleman Quartet. • 2751 B'way at 105th St., (212-864-6662).

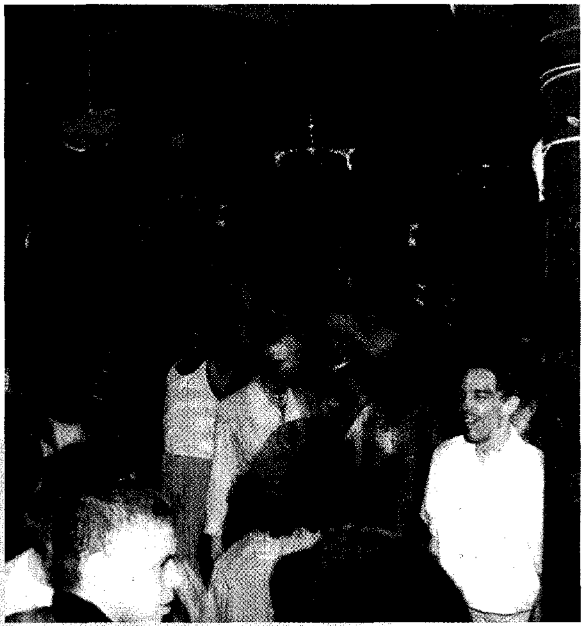
Tonic
9/10: David Grubbs; Pullman. 9/12–9/13: Dave Douglas' Witness. 9/14: "CMJ Music Marathon" presents: Loren Mazzacane Connors; Ursa Minor; Fruit Bats. 9/15: "CMJ Music Marathon" presents: Jetenderpaul; Reservoir; Black Beetle; The Dream Lovers; Calla. 9/16: "CMJ Music Marathon" presents: David Krakauer's Klezmer Madness! Klezmer Brunch; All Rectangle, Freight Elevator Quartet and Harriett Tubman. 9/17: Mike Cooper; Jim O'Rourke; Wizz Jones; Thurston Moore. • 107 Norfolk St. (212-358-7503).

Up Over Jazz Cafe
9/14–9/15: James Spaulding Quintet. • Up Over Jazz Cafe, 351 Flatbush Ave., Park Slope, Brooklyn (718-398-5413)

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 9/11–9/16: Tommy Flanagan Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Farewell

Shelter Fallout



Time in clubland is measured in dog years: Parties that last twelve months could be considered adults, and those that pass their third or fourth birthdays are positively ancient. Which makes the September 15 closing of the house party **Shelter** at Vinyl—coming the same night as its tenth-anniversary celebration, pending its move to an as-yet-undisclosed Brooklyn location in 2002—all the more significant. Started by D.J. Timmy Regisford after the demise of the Paradise Garage as a new home for that legendary disco club's faithful, the Saturday-night party gradually became a nightlife powerhouse. Regisford has one of the best ears in dance music; in addition to playing house smashes like Julie McKnight's "Finally" months before they land on the turntables of bigger-name D.J.'s, he was instrumental in reviving the Afrobeat sound of Fela Kuti. The utopian-feeling party even got an unlikely tribute in Fatboy Slim's "Song for Shelter." "I feel like these have been years well spent," Regisford says. "I've opened up the dance floor to different sounds like Brazilian music, jazz, Afrobeat, and Latin music." Perhaps most important, over the past decade Regisford has witnessed dance music and D.J.'s—once solely the province of the inner city—gain a hold on youth culture at large. "Things like Ford's techno campaign I really never thought would happen in my lifetime," Regisford says. "But it proves what I already know—that D.J.'s like me, François K, and Danny Tenaglia have a significant following. We are a real force in this culture." E.B.

Solutions to last week's puzzles

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Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 9/11: Cheap Shots. 9/13-9/16: Carlos Mencia. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 9/11-9/17: Colin Quinn; Nick DiPaolo; Godfrey; Dave Attell; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 9/10-9/16: Billy Burr; Hood; Gregory Carey; Nancy Redman; Richie Byrne. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 9/12: "Comedy Central's Laugh Riot Comedy Contest." 9/13: Gotham All-Stars. 9/14–9/15: Marc Maron; Rob Magnotti; Tom Papa. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 10/6: Eric Comstock with Dena DeRose and Thos Shipley. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. 9/11: Laurie Bricker. 9/12: Paul Bernhardt. 9/13–9/15: Stephanie Pope. 9/16: Laurie Bricker. 9/17: David Raleigh. • 450 Park Ave. So., at 30th St. (212-532-4370).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Saturdays at 8:30: "Poole Party" with Ron Pool. Saturdays at 11: "Judy Garland and Liza Minelli Love" with Tommy Femia and Christine Pedi. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tuesday through Saturday the cover charge is $60 per show, with two shows on Fridays and Saturdays. The food and beverage minimum is $50 per person at all 8:30 shows and $25 per person for the 11 P.M. shows. 9/11–9/29: Cleo Lane; John Dankworth. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club
Formerly The Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names, like Lainie Kazan and Wesla Whitfield, in their Julie Wilson Room. 9/13-9/14: Lainie Kazan. 9/15, 9/24, 10/8, 10/15: Tom Wopat. • 32 W. 37th St. (212-947-6428).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 9/10: "Leer Mondays." 9/11: Badomi DeCesare. 9/12: Joan Curto in "Unexpressed." 9/13: Linda Fields in "Bedazzled by Broadway." 9/14: Joan Curto in "Unexpressed." 9/15: Linda Fields in "Bedazzled by Broadway." 9/16: Marishka in "Chanteuse Post Moderne." 9/17: "Leer Mondays." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Performance

Still-Shining Stars

Outside of Parliament-Funkadelic, no one did brassy, big-band funk in the seventies like **Earth, Wind & Fire** (pictured). And while their concept albums—often filled with goofy Egyptian imagery—weren't nearly as witty or well-defined as P-Funk's (George Clinton once labeled them "Earth, Hot Air and No Fire"), the group could easily outsing Clinton and crew, filling songs like "In the Stone" and "Shining Star" with overlapping, lush harmonies. The imposingly great funk-soul ensemble makes a return to the stage on September 15 at Jones Beach, with the equally illustrious Rufus and Chaka Khan as an opening act. (See "Concerts.")

Photograph by Howard Denner/Retna

Classical & Dance

Edited by Alicia Zuckerman

Opening

Friday Night Live

What? Rosh Hashanah is next week, and you didn't get tickets? Don't feel guilty yet. On Sunday, the **Western Wind Vocal Ensemble** (pictured) is bringing its *Birthday of the World* program, aired nationally on public radio for the past six years, to the Merkin Concert Hall in celebration of the Jewish New Year—and this is the first time it's being performed for a live audience. "This is music that almost *needs* to move to the concert stage to be heard and preserved, because it's not as alive as it used to be in the synagogue setting," says countertenor William Zukof (middle row, left), a Western Wind founding member. The ancient tradition of cantorial singing, he says, is being eclipsed by a more congregational, pop-oriented style. (Think Congregation B'nai Jeshurun on the Upper West Side, which one Friday-night attendee calls "Shabbat: The Musical.") This concert delivers cantors galore; four will join the choir in settings of Rosh Hashanah and Yom Kippur prayers, with melodies from Central European, Sephardic, and American traditions. And there's a bonus: Leonard Nimoy narrates, explaining the meaning of the prayers. (Zukof describes the erstwhile Vulcan as—don't laugh—"down to earth.") Zukof hopes the concert will draw Jews and Gentiles alike. "What we've stressed are the common values," he says, "themes of repentance and forgiveness and taking responsibility for what you've done during the course of the year. It's about an examined life." (See "Classical Music.") A.Z.

lassical Music

oncertante
uesday matinee series gets under way with rarely eard chamber works by Boccherini, Martinu, and rahms. 9/11 at 2. • Merkin Concert Hall, 129 W. 67th t. (212-501-3330); $10.

he Chamber Music Society of Lincoln Center
pening night features six pianists in multi-piano orks, including Dvořák's suite from *Slavonic Dances*, chubert's Fantasy for Piano Four Hands, and Bach's oncerto for Three Pianos. 9/12 at 8. • Alice Tully all, Lincoln Center (212-875-5788); $27.50–$50.

he Queen's Chamber Band
laine Comparone is featured in harpsichord con- ertos by Handel and Bach. Purcell's *Chacon* in G inor and Bach's trumpet-heavy Cantata 51 are also n the program. 9/12 at 8. • Merkin Concert Hall, 129 . 67th St. (212-501-3330); $25.

Rachmaninoff Revisited"
wo-month retrospective kicks off with the Philhar- onia Orchestra from London, led by Vladimir shkenazy. 9/13 at 7, 9/14–9/15 at 8. • Avery Fisher all, Lincoln Center (212-721-6500); $29–$52.

New York Guitar Festival"
resents Brazilian guitarist Egberto Gismonti and lassical/twelve-string guitarist Ralph Towner. 9/13 t 8. • Merkin Concert Hall, 129 W. 67th St. (212-501- 330); $22.

Masters of Indian Music"
arangi player Ustad Sultan Khan and vocalist Rashid han team up for a concert of North Indian classical music. 9/15 at 8. • Fashion Institute of Technology, Haft Auditorium, 227 W. 27th St. (212-545-7536); $25–$35.

St. Petersburg Chamber Choir
Performs Rachmaninoff's Vespers, Op. 37. 9/16 at 3. • Church of St. Ignatius Loyola, 980 Park Ave. at 84th St. (212-721-6500); $35.

Western Wind Vocal Ensemble
Presents "The Birthday of the World," a concert in honor of the Jewish New Year, narrated by Leonard Nimoy. 9/16 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25–$200.

"Noonday Concert Series"
Soprano Christina Fontanelli, flutist David Fedele, and guitarist/mandolinist John LaBarbera perform de Falla's *Seven Spanish Popular Songs* and Corigliano's *Three Irish Folksong Settings*. 9/17 at noon. • Trinity Church, St. Paul's Chapel, Broadway at Wall St. (212-602-0747); $2.

Opera

New York City Opera
Season opens with a new production of Wagner's *The Flying Dutchman* on 9/11. Jonathan Miller's new production of *The Mikado* opens on 9/15. • New York State Theater, Lincoln Center (212-307-4100); $25–$105.

Amato Opera
Verdi's *Aida* kicks off the company's fifty-fourth season. 9/15–10/14. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dance

Camut Band
Dancers and percussionists from Barcelona fuse Flamenco-influenced tap, African drumming, and Iberian spirit in *Life Is Rhythm*, their New York debut. 9/10–9/23. • New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$30.

"dancenowfest 2001"
Colloquium Contemporary Dance Exchange presents the seventh annual festival, featuring nearly 150 artists at venues throughout the city. 9/10–9/15. Finale is a poolside performance and pool party at the Carmine Pool, 9/15 at 3:30. Call for details, or visit www.dancenow.org. • Various venues in Manhattan and Brooklyn (718-850-2488); $12.

Big Dance Theater
Obie Award–winning company presents *Shunkin*, a new work based on a story by the modern Japanese writer Junichiro Tanizaki about the relationship between a beautiful, blind musician and her loyal, tortured student. Narrative is interspersed with Bob Dylan interviews. Choreography by Annie-B Parson. Paul Lazar directs. 9/12–9/15 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $18.

La Cuardra de Sevilla
Company from Barcelona presents the U.S. premiere of a new *Carmen*, based on stories that choreographer Salvador Távora's great-great-grandmother told him about her days working in a cigarette factory with the real-life Carmen. 9/12–9/23, times vary. Call for details. • City Center, 131 W. 55th St. (212-581-1212); $40–$75.

Sarah Skaggs Dance
New "portable" dance piece *Get Out of the House* is a participatory event with electronic music. The aim is to mirror the city's energy in the calm of the park. Fridays, 9/14–9/28 at sundown (about 7). • Sara D. Roosevelt Park, E. Houston St. between Chrystie and Forsyth Sts. (212-924-0077); free.

New York Baroque Dance Company
Performs the Jean Phillipe Rameau's opera-ballet *Zephyre*, with Concert Royal. 9/15 at 8 and 9/16 at 3. • French Institute Alliance Française, Florence Gould Hall, 22 E. 60th St. (212-307-7171); $30.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

TheMix

Edited by Boris Kachka

Radio Highlights

"The Miles Davis Radio Project"
The latest installment of this Danny Glover-hosted series, titled "Miles Live in California (1989)," is a broadcast of one of Davis's last recorded performances before his death in 1991. • 9/15 at 11 P.M. WNYC, 820 AM.

"Bookworm": Ann Patchett
The author talks about her well-received novel, *Bel Canto*, with host Michael Silverblatt. • 9/16 at 4:30 P.M. WNYC, 820 AM.

Mayoral Runoff Debate No. 1
If indeed the primary is as close as it now seems, you'll be even more curious to find out exactly what distinguishes one Democratic candidate from another on the WNYC broadcast. • 9/19, 7:30 to 8:30 P.M. WNYC, 820 AM.

Lectures and Panels

A Tribute to Marty Glickman
Marv Albert, Bob Costas, and the *Times*'s Ira Berkow discuss the life and work of Glickman, the radio sportscaster who died this year. • 9/11 at 6 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $10.

"Ports & Passages (Part I)"
Speakers including historian Norman Brouwer and Ellis Island oral historian Janet Levine interweave fictional accounts with history in the first of three panels on steamship-era immigration—this one about a German port where many gathered on the way to the New World. • 9/12 at 6 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $6.

The Jews of Uganda
Joab Jonadav Keki, former chairman of the Abayudaya Congregation in Uganda, talks about his community and sings its melodies; part of the series "Exploring Jewish Communities." • 9/12 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Arthur O. Sulzberger Jr.
The publisher of *The New York Times* since 1992 talks about objectivity, journalism, and the media old and new. • 9/13 at 6 P.M. Celeste Bartos Forum, Humanities and Social Sciences Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

"Code on a Grecian Urn: Neoclassicism and Homosexuality"
CUNY art-history professor James Saslow charts the hidden homoerotic subtext in the movement, from gay German art historian Johann Winkelmann to a later group of British critics including Walter Pater and Oscar Wilde. • 9/13 at 6:15 P.M. Dahesh Museum of Art, 601 Fifth Ave., at 48th St. (212-759-0606, ext. 35); $7.

"Critic's Choice"
The *New York Times*'s new lecture series has the paper's critics interviewing Martin Scorsese, Lou Reed, John Irving, Oscar de la Renta, Conan O'Brien, James Levine, and many others in about three dozen panels over the course of four days. • 9/13 at 6:30 P.M. ("Gimme Some Truth: A Tribute to John Lennon") to 9/16 at 7:45 P.M. ("Martin Scorcese: A Conversation"). The New York Times, 229 W. 43rd St. (888-NYT-1870 for tickets); $25 per event.

"Sacred Spaces and Peaceful Places"
Panelists including Eldridge Street Project founder Roberta Brandes Gratz and Landmarks Conservancy president Peg Breen talk about New York's special places of worship, with St. John the Divine Dean Emeritus Rev. James Parks Morton moderating. • 9/13 at 6:30 p.m. The Interfaith Center, 40 E. 30th St. (212-685-4242); $10.

Bennett Simpson and Gareth James
Simpson, an independent curator, and London-born artist Gareth James discuss the state of contemporary art, kicking off the Whitney's new lecture series, "Initial Public Offerings: New Artists, New Curators." • 9/13 at 7 P.M. Whitney Museum of American Art, 945 Madison Ave., at 75th St. (212-570-7710 for required reservations); $5.

The Legacy of Communism
Richard Pipes, the author of *Communism*, joins forme Russian policy adviser Strobe Talbot and moderato William F. Buckley Jr. for a broad discussion of th rise and fall of the Soviet state. • 9/14 at 7:30 P.M. Barne & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free

"Art and Democracy: A Symposium"
A day of panel discussions on the place of the art in democratic cultures features a keynote speec from E. L. Doctorow, a Peruvian take on *Antigone* and panels moderated by screenwriter Richar Wesley, playwright Anna Deavere Smith, an columnist Walter Shapiro. • 9/14, 9 A.M. to 8 P.M. Th Great Hall, The Cooper Union, 7 E. 7th St. (212-992-9311); $10.

"Is New York the Culinary Capital of the World?"
Restaurateur Danny Meyer, Fairway general manager Steve Jenkins, and food editors Michael Batterberry and Arthu Schwartz discuss what makes the city' foodie culture unique, as culinary historian Alexandra Leaf moderates. • 9/16 a 7:30 P.M. The 92nd Street Y, 1395 Lexingto Ave. (212-415-5500); $22.

In Print

Too Many Memories

"Until I went to school, I thought the country I lived in was called Paradise," says author **Lily Brett**, who was born to Polish Holocaust survivors and raised in Australia. "My father, who worked three jobs in a factory, used to come home and say, *This country is Paradise*. It took me a long time to work that out." People still call Brett an Australian, even though she's lived in SoHo for eleven years. That's because she's been writing best-selling fiction and poetry for adoring Australian and European audiences ever since her first collection, *The Auschwitz Poems*, won one of Australia's most prestigious prizes in 1987. Her recent readings of *Too Many Men*—her first novel to be published in America, about a New York woman's visit to Poland with her survivor-father—had audiences in tears on a recent German tour. "In Germany they ask me all the time, *Vat's wrong with ze Americans?*" says Brett, "because they love to think something's wrong." She feels her German popularity is completely natural. "We're tied together by the same small piece of history," she says. "We've suffered in so many similar ways, the children of the perpetrators and the children of the victims." Brett followed her husband to New York and hated it at first. "I missed people in Australia that I didn't even like," she says. She's since come around, but why was moving to the Jewish capital of America such a culture shock? "They're a different community here, much more assimilated, much more removed from what happened," she says. "But I grew up surrounded by dead people. To me they were more present than the living." Brett reads at Barnes & Noble on September 13. (See "The Written Word" for details.) B.K.

#1 International Bestseller
Too Many Men
a novel
Lily Brett

The Written Word

Margaret Atwood
The novelist, poet, and literary critic is interviewed by Marilyn French. The next da Atwood reads from *The Blind Assassin* an signs copies. • Talk: 9/11 at 6 P.M. Celeste Barto Forum, Humanities and Social Sciences Librar Fifth Ave., at 42nd St. (212-930-0855); $1 Reading: 9/12 at 7:30 P.M. Barnes & Noble, 33 17th St. (212-253-0810); free.

Mary Karr
The author, most recently, of the memoi *Cherry*, reads from her work and sig copies. • 9/11 at 7:30 P.M. Barnes & Noble, 33 17th St. (212-253-0810); free.

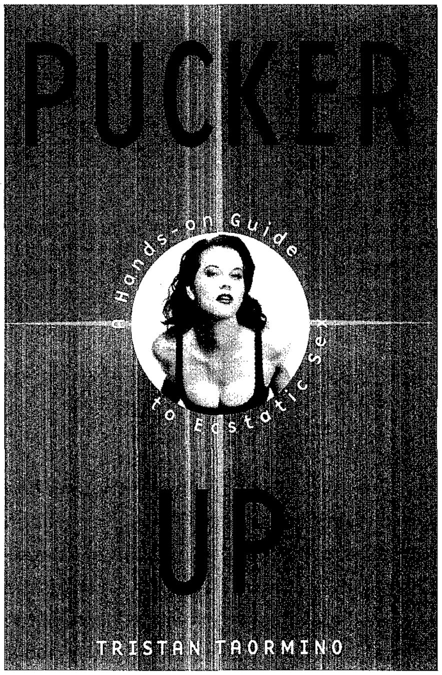
Susan Isaacs
The author reads from her latest murder mystery, *Long Time No See*, and signs copie • 9/11 at 7:30 P.M. Barnes & Noble, 2289 Broa way, at 82nd St. (212-362-8835); free.

Elizabeth McCracken
The National Book Award finalist reads from her lat est novel, *Niagara Falls All Over Again*, and sig copies. • 9/11 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (21 420-1322); free.

In Print

Ms. Big

Before we all got used to the bed-hopping antics of HBO's famous femme foursome, there was Tristan Taormino, and she was badder than they could ever dream of being. A self-described sexpert who not only starred in the other HBO show on the subject (*Real Sex*) but also appeared in her own hard-core video, Taormino now writes a biweekly column for *The Village Voice* and is about to release her second book, **Pucker Up: A Hands-on Guide to Ecstatic Sex** (her first one was eye-catchingly titled *The Ultimate Guide to Anal Sex for Women*). Celebrate the release this Tuesday, when Taormino takes over the downtown club Don Hill's; along with go-go dancers and Pucker Up cocktails, there'll be interactive erotic booths sponsored by the sex shop Toys in Babeland and CAKE, a group dedicated to promoting female-friendly erotic experiences. It's not exactly clear what will be going on in those booths, but there's one way to find out. (See "Special Events" for details.) VANESSA GRIGORIADIS



Jack Welch
The CEO of GE signs copies of his memoir *Jack: Straight From the Gut* at lunchtime before being interviewed by Charlie Rose at the Y in the evening. • Signing 9/12 at 12:30 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free. Interview at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Aimee Bender, Caitlin Macy, Lucinda Rosenfeld
The three young female authors read from and discuss their recent novels—*An Invisible Sign of My Own*, *The Fundamentals of Play*, and *What She Saw . . .*, respectively. • 9/12 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

David Shenk
The NPR commentator reads from *The Forgetting*, his account of the effects and victims of Alzheimer's disease and possible cures. • 9/12 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Joe Meno and Mike Albo
Meno and Albo read from their latest novels—*How the Hula Girl Sings* and *Hornito*, respectively. • 9/13 at 7 P.M. KGB Bar, 85 E. 4th St. (212-505-3360); free.

Dorothy Samuels
The author reads from and signs copies of her comic novel, *Filthy Rich*. • 9/13 at 7:30 P.M. Barnes & Noble, 396 Eighth Ave., at 16th St. (212-674-8780); free.

Claire Messud
The author reads from, talks about, and signs copies of *The Hunters*, her widely praised package of two novellas. • 9/13 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Lily Brett
The Australian author reads from *Too Many Men*—her first novel published Stateside—and signs copies. • 9/13 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Laura Esquivel
The author of the best-selling *Like Water for Chocolate* reads, discusses, and signs copies of her new novel, *Swift as Desire*. • 9/14 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Philip Gourevitch, Scott L. Malcomson, Marsha Recknagel
Three leading non-fiction writers read from their latest offerings. Gourevitch reads from his true crime book, *A Cold Case*; Malcomson from *One Drop of Blood*, his account of America's racial issues; and Recknagel from *If Nights Could Talk*, a memoir. • 9/14 at 8 P.M. National Arts Club, 15 Gramercy Park So. (212-592-4648); free, jacket required.

Marie Ponsot and Naomi Replansky
The two poets read from their work as part of the Public Library's continuing series "Poetry in the Branches." • 9/15 at 2 p.m. New York Public Library Bloomingdale Branch, 150 W. 100th St. (212-222-8030); free.

Peter Straub
The mystery writer reads from his latest joint effort with Stephen King, *Black House*, and signs copies. • 9/15 at 6:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Harold Bloom and José Saramago
The Yale professor, literary critic, and curmudgeon joins the Nobel Prize–winning Portuguese novelist for a chat. • 9/17 at 6 P.M. Celeste Bartos Forum, Humanities and Social Sciences Library, Fifth Ave., at 42nd St. (212-930-0855); $10.

Zoetrope LIVE Story
The lit zine's popular reading series, featuring actors reading its award-winning stories, comes with free Stella Artois. • 9/17 at 7 P.M. The Screening Room, 54 Varick St. (212-708-0400); free.

Special Events

Tours

Flower Market Behind the Scenes
Expert horticulturist Rose Edinger navigates the New York Flower Market, covering both the diversity of flora and the history of the district. • 9/11 at 9 A.M. Meet on the west side of Sixth Ave., at 28th St. (212-757-0915, ext. 200); $45.

Pre-Rosh Hashanah Tour
A walk across the Brooklyn Bridge is folded into this tour of the Lower East Side and environs, with visits to such cornerstones of New York Jewish history as the Jewish Daily Forward Building and the Eldridge Street Synagogue. • 9/15 at 4:15 P.M. or 9/16 at 2:45 P.M. Call 212-465-3331 for reservations and meeting place; $12.

The Port of New York
Adam Brown, president of the Working Waterfront Association, recounts the history of the shipping and boating industries on a walk along the Hudson River. • 9/16 at 2 P.M. Meet at Esplanade Plaza, near Liberty St., Battery Park City (212-267-9700); free.

Benefits

"Dinner by the Sea"
A fundraiser for the New York Aquarium's educational programs takes place on aquarium grounds with views of the Coney Island sunset. • 9/13, cocktails start at 6 P.M. New York Aquarium, Surf Ave., at 8th St. (718-265-3427).

Hank Greenberg Sportsman Awards Dinner
A dinner honoring the late baseball player Hank Greenberg and others benefits the American Jewish Historical Society's effort to create an archive of American Jews in sports. • 9/13 at 6 P.M. The Pierre Hotel, 2 E. 61st Street (212-245-6570, ext. 22); $700–$1,000.

"A Celestial Evening"
The Children's Aid Society's annual gala, benefiting the Neighborhood Youth Employment Program, features a D.J., an open bar, hors d'oeuvres, and a silent auction. • 9/15 at 9 P.M. W New York Hotel, 541 Lexington Ave., at 50th St. (917-286-1530); $125 until 9/13, $150 at the door if available.

Exhibit

"Oscar Wilde: A Life in Six Acts"
A large exhibition drawing on the collections of the Morgan and the British Library (which originally organized it) covers the famous wit's roller-coaster life. • 9/14 through 1/13/02. The Morgan Library, 29 E. 36th St. (212-685-0008); free with $8 admission.

Events

Tristan Taormino
A publication party for the sexpert's new book, *Pucker Up*, comes complete with go-go dancers, cocktails, and interactive erotic booths. • 9/11 at 8 P.M. Don Hill's, 511 Greenwich Street (212-207-7309); $5.

Québec New York 2001
Venues from DUMBO to Lincoln Center host a three-week festival of Québecois culture. You never knew that so much cinema, literature, theater, dance, music, visual arts, and new media could come from one Canadian province. • 9/14 through 10/7. The World Financial Center and other locations (212-843-0969 or www.quebecnewyork.com); prices vary.

Game Week

HOME AWAY

	Mon: 9/10	Tue: 9/11	Wed: 9/12	Thu: 9/13	Fri: 9/14	Sat: 9/15	Sun: 9/16
METS		PIT FSNY 7:05 P.M.	PIT FSNY 7:05 P.M.	PIT FSNY 1:35 P.M.	MON WPIX 7:10 P.M.	MON WPIX 7:10 P.M.	MON FSNY 1:10 P.M.
YANKEES	BOS FOX 7:05 P.M.	CHI MSG 7:05 P.M.	CHI MSG 7:05 P.M.	CHI FOX 7:05 P.M.	TB MSG 7:15 P.M.	TB FOX 1:15 P.M.	TB MSG 1:15 P.M.
GIANTS	DEN ABC 9:00 P.M.						GB FOX 1:00 P.M.
JETS							OAK CBS 4:15 P.M.

Kids

Edited by Susan Avery

Children's Events

It's Ancient History

The Jewish Museum's new children's exhibition, "Camels and Caravans: Daily Life in Ancient Israel," opened Sunday and offers kids a chance to see what life was like 2,000 years ago. The interactive exhibit combines reproductions with artifacts, enabling visitors to explore everyday objects used in the homes and the markets of ancient Israel. On some Sundays (call the museum to get a schedule), kids can create mosaics like those found in ancient Israel during "Drop-In Arts and Crafts" (1-4 P.M.), or learn more about the exhibit in "Gallery Talk for Children" (2:30 P.M.). • Through June 2003 at the Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3200).

Mural, Mural on the Wall

In celebration of its thirtieth-anniversary season, the Kitchen has unveiled its Fulton Mural Project, an eight-by-sixteen-foot work that tells the life stories of 40 senior residents of the Robert Fulton Houses. (A smaller reinterpretation of the mural is also on view on the east wall of the Kitchen.) • The Fulton Mural is at the 17th St. playground, near Tenth Ave.; the Kitchen is at 512 W. 19th St. (212-255-5793); free.

Pussycat, Pussycat

Best-selling adult author Amy Tan tells a very personal and imaginative kids' tale that comes to PBS. *Sagwa, the Chinese Siamese Cat* features the animated escapades of a curious feline in ancient China with the childlike qualities of an 8-year-old. Respectful yet mischievous, obedient yet headstrong, Sagwa, though surrounded by tradition, finds her own place within the community. • Half-hour episodes air on WNET Monday through Friday at 4 P.M., Sundays at 11 A.M.

Mother Goose Meets Harry Potter

"Mother Goose Meets Harry Potter" shows how American children's imaginations have been shaped by the best-sellers from 1802 to the present. Highlights include differing versions of *Little Red Riding Hood*, Little Golden Books, vintage editions of *The Hardy Boys* and *Nancy Drew*, as well as classic characters. • Through 12/30, Wednesday through Sunday from 1 to 5 P.M.; the Museum at Historic Richmond Town, 441 Clarke Ave., Staten Island (718-351-1611); $4 adults, $2.50 kids 6-18 and seniors.

Glory Days

To celebrate the 225th anniversary of the American Revolution's Battle of Harlem Heights—the only New York victory for George Washington—the West Harlem Art Fund will be hosting a series of events this Saturday, including musket demonstrations, military reenactments and interpretations, musical performances, and dramatic readings in St. Nicholas Park. On Sunday, join the Art Fund's walking tour of Historic Manhattanville. • 9/15 events begin at 11 A.M. at the main plaza on 135th St. and St. Nicholas Ave. The walking tour on 9/16 meets outside Riverside Church (490 Riverside Dr.) at 1 P.M. (212-690-0867); free.

Beauty & the Beast, via Brooklyn

From Puppetworks comes the fall presentation of *Beauty & the Beast*. Featuring a cast of hand-carved wood marionettes in traditional fifteenth-century design, the production includes a live actor playing the Beast, and special effects such as animated vines that capture the prince during a thunderstorm and a transformation of the beast back to the prince. The show is accompanied by music from French composer Jules Massenet. Reservations suggested. • Saturdays and Sundays through 12/16 at 12:30 and 2:30 P.M. (added performances on Monday, 10/8); 338 Sixth Ave., at 4th St., Park Slope, Brooklyn (718-965-3391); $7 adults, $6 kids.

Brown Bear, Brown Bear

Grizzlies, black bears, and polar bears in Manhattan? The American Museum of Natural History continues to show the engaging IMAX film *Bears*. National Wildlife Federation footage follows these enterprising omnivores and explores their legendary past and tenuous future. • Through 9/28; Central Park West at 79th St. (212-769-5200); $15 adults, $11 students and seniors, $9 kids 2-12.

Pride Over Prejudice

Go face-to-face with discrimination at the latest exhibit at the Brooklyn Children's Museum. This thought-provoking multimedia production shows how to identify and combat discrimination in positive ways and provides tools for appreciating diversity. Twelve components present kids with various situations: for instance, the Peace Dinner shows the problem with name-calling; Name That Stereotype is a game that dispels such sweeping generalities. • Through 1/6/02; 145 Brooklyn Ave. (718-735-4400); $4.

Darkness on the Edge of Town

Any clue about how a camera takes a picture? There are very few grown-ups who understand the process beyond the pushing the button part. Now our savvy New York kids will get a grip on how it all happens with two workshops at the Children's Museum of the Arts. On 9/29, participants create their own pinhole cameras and develop film in the museum's darkroom. No pre-registration required. • 1 to 4 P.M.; 182 Lafayette St. (212-274-0986); free with $5 museum admission.

Sleeping Beauty

The Swedish Cottage Marionette Theatre in Central Park shows its updated production of *Sleeping Beauty*. The scenery, part of which was designed to resemble the park's Belvedere Castle, is a perfect backdrop for marionette unicorns, multicultural fairy godparents, and a giant snapping turtle, alongside good and evil princes. Reservations required. • 9/15, 16, 22, 23 at 1 P.M.; Central Park at W. 81st St. (212-988-9093); $5, $4 for kids.

On View

Out-of-Class Acts

There's nothing better to take the sting out of back-to-school days than a field trip, and two new art exhibits are lively enough to keep the most distracted pupil attentive. **The Kitchen** has just unveiled the *Fulton Mural Project*, an eight-by-sixteen-foot collaboration by 40 residents of the Robert Fulton Houses, West Chelsea's public-housing complex. "The mural is the culmination of eight months of workshops hosted by the Kitchen for senior residents of the Fulton Houses," explains project coordinator Miguel Luciano. "The theme is largely about gentrification. Most of the residents expressed feelings of instability and desires to re-root themselves to the community, after a recent push to convert the Fulton Houses into a co-op." For a more guided lesson-by-art, visit the **Jewish Museum**'s "Camels and Caravans: Daily Life in Ancient Israel," aimed at children 4 to 10, which simulates the day-to-day tasks and activities of living in Israel 2,000 years ago. Visitors are led through displays and activity centers by two fictional siblings, Miriam and Simon, who invite kids into their home to set the dinner table with re-creations of ancient utensils. Youngsters can also try on period clothing (pictured), look at the four tongues—Greek, Latin, Aramaic, and Hebrew—spoken in ancient Israel, and compare Miriam's and Simon's school day with their own. (And maybe stifle a few complaints: 2,000 years ago, the school day started before sunrise.) On select Sundays this fall, the Jewish Museum will focus its kids' activities around the "Camels and Caravans" theme. (See "Children's Events.") TARA MANDY

Photograph by Joan Aquino

SEPTEMBER 17, 2001—VOL. 34, NO. 35. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July, the last week of August and the first week of September, and the last two weeks of December) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, CO 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $29.90. For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, CO 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

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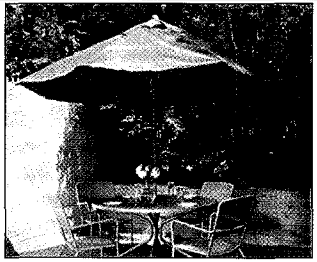

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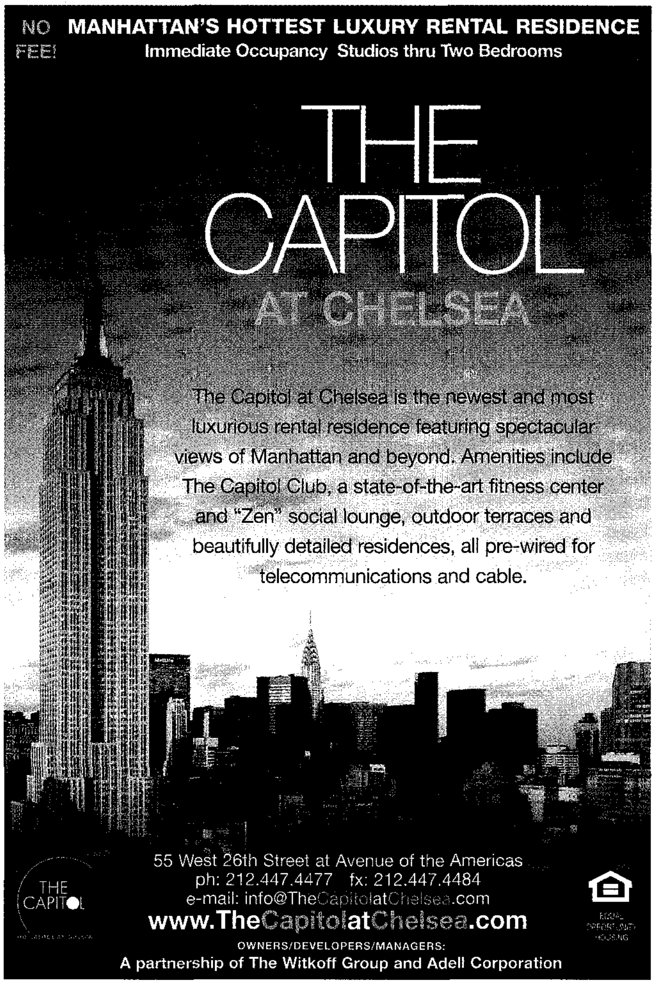

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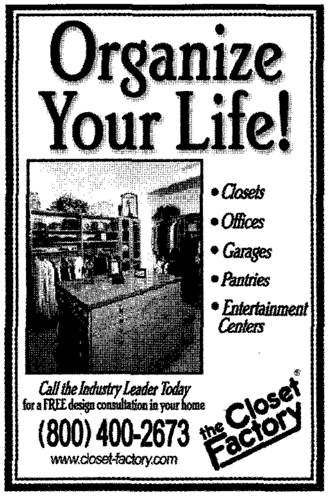

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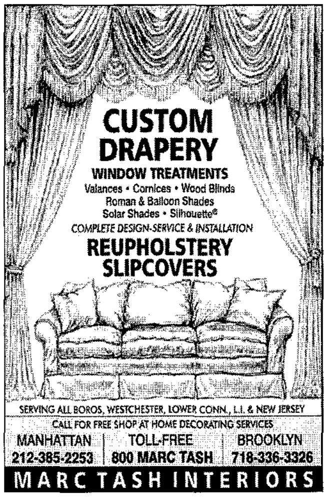

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Please, No Games Or Nonsense—Single white male, 42, 5'8", handsome, young boyish face, seeks humble, genuinely sweet, easygoing, home- and family-loving, pretty best friend, 28-38, seeking serious, committed relationship - a girl with maturity, who understands love is about putting another's emotional safety and happiness first, and has no "me first" attitude. Nonsmoker, basically nondrinking, drug- and disease-free. Note with recent photo. wsteve211@yahoo.com or 8798 ✉☎

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Beautiful, Blue-Eyed—Vivacious brunette, fit, 40s, who is passionate, caring, creative and successful, seeks worldly Jewish man of substance and integrity, to share her joie de vivre - for travel, the arts, outdoors and family. Nonsmoker. bbny3@aol.com 8742✉☎

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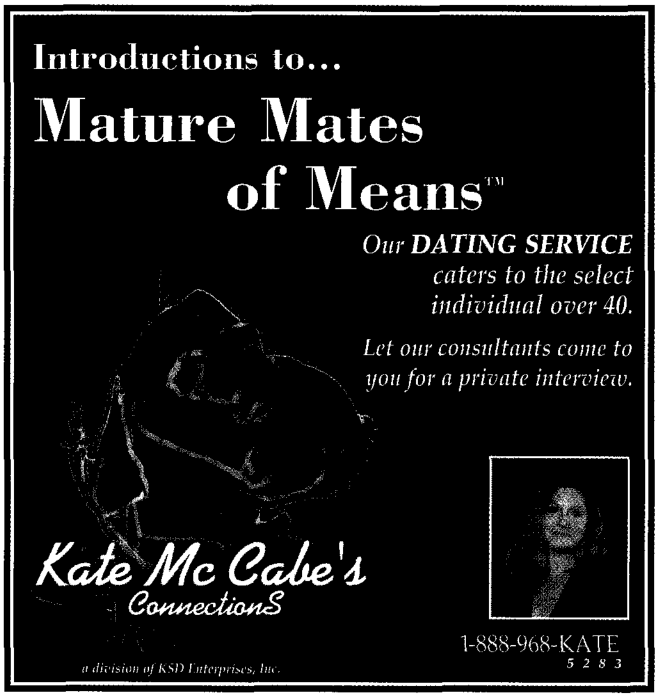
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Rare Jewel—Single white female, 30s, 5'4", seeks man of good character and manners, who is caring, knowledgeable, outgoing and cheery, for potential marriage/children. I am kind, warm and shy. My intellectual interests include science, computers and business. I enjoy dancing, music and dining. Age/race open. 8734✉☎

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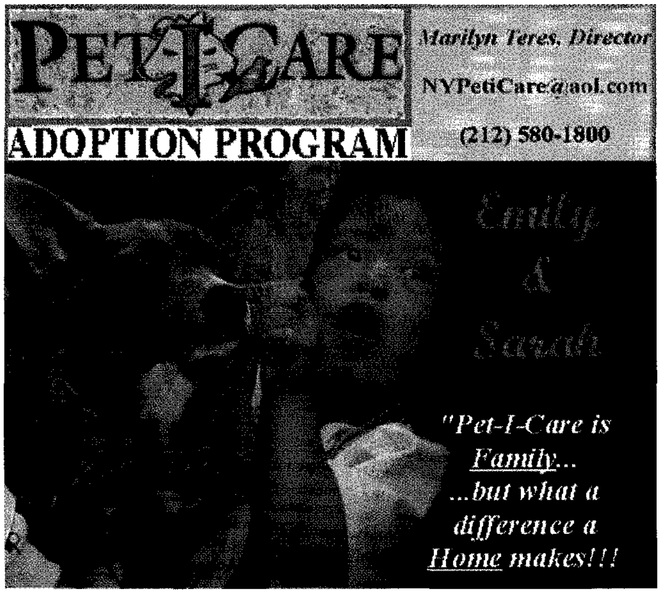
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Handsome Executive—6'2", 49, enjoys athletics, outdoor activities. Seeks compatible, slender lady in 30s, for long-term relationship. Photo/note/phone. 8829 ✉ ☎

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Handsome, Wealthy, Athletic, Jewish—Professional guy in NJ and NYC, seeks career woman (medical, legal) or other bright woman, 37-44, wanting marriage and children soon. yyyj@aol.com 8806✉☎

A Peach Seeking Aplomb—Handsome computer tutor, 49, seeks Asian/white woman. Photo. POB 32, NYC 10023

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I Am Ready—I hope you're ready to meet a successful Jewish male, 38, 5'2", who loves golf, tennis, skiing, traveling, antiquing and films. You should be Jewish, petite and athletic, 28-38. NYC or North Shore LI preferred. Send photo/note. 8759 ✉☎

Hey, You Never Know—Handsome, successful Jewish male, 38, 5'8", seeks a very attractive, slim female, 28-37, to enjoy the finer things in life. Sense of humor/recent full-length photo a must. 8841 ✉ ☎

Long Wild Hair—Fun, happy, unique, smart exec lady, loves pets, looking for great family guy, 45-60. 8796 ✉☎

Ski Partner Wanted—Beautiful, tall, slim NJ widow seeks attractive, fun-loving unpretentious man, 48-58, to ski black diamonds, hike, bike and share good times. Photo/note, please. 8839 ✉ ☎

Reply You Will Not Regret—I'm 5'3", 136, widow, former model, blond, classy, passionate, professional musician. Seeking white male, 60 plus, nonsmoker, successful, stylish. Loves cultural activities. Photo/phone/note, please. 8822 ✉

Sexy Brunette, Very Attractive—Slim yet curvy, great legs, divorced, Jewish, intelligent, upscale, upbeat, world traveler, golfer. Seeks a good-looking, affluent, passionate man over 60, who lives and loves well. Note/photo. 8802 ✉☎

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Sincere, Honest And Successful—Attractive, athletic male, 39, 5'11", financial consultant with good sense of humor, who enjoys golf, tennis, racketball, travel, movies, shows, dining out, etc. Seeks 25-35, nonsmoking female. Please include photo. *dtrader27@aol.com* 8745 ✉☎

Handsome Judge—Jewish, slim, athletic, intellectual and artistic, seeks slim, pretty, sensitive female, 35-48, with similar interests. 8746 ✉☎

How Are You?—Perceptive, patient, intelligent, single white male, 50s, seeks 30-50, Asian or East Indian single female, slim or average, to be nice to each other. 8815 ✉

Unique Millionaire—Self-made, street-smart entrepreneur - intelligent, ambitious, 59 going on 39, 6'3", 230, seeks sexy soul mate - real woman with a great figure, 30-45. Photo. 8788 ✉☎

Cute, Upbeat, Fun—White male, 50, easy to talk to, tall, loves adventure travel, pool, sports. Seeking down-to-earth, fun woman. 8744 ✉☎

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Asian Admirer—Established gentleman, 35, Caucasian, good-looking and likable, seeks very attractive Asian lady for relationship. Photo, please. 8779 ✉☎

Leggy, Lovable, Laughter-Loving Lady—Relish life's enchanting moments with me! Me: beautiful, fun, sweet, sexy, vivacious, feminine, Jewish, spiritual, youthful, happy New York neophyte, many interests. You: kind, optimistic, Jewish, altruistic, confident but not cocky, very successful, stable in all ways, fit, 38-55, and full of joie de vivre. 8758 ✉☎

Love, Marriage, Family And More—Beautiful Latina MD, 40ish, fit, loving, caring, focused, seeks successful professional, fit, unencumbered, evolved NYC male under 50 for commitment. 8728 ✉☎

Bold And Beautiful—Young 47, widow, extremely pretty and personable, an international casino hotel broker, reside in NY and Fla. I travel a great deal and seek a counterpart - one who enjoys life to the fullest - an extremely bright, exciting man, 5'10" plus, mentally and financially secure. I love fine dining, etc. 8818 ✉

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", attractive widow - and enjoy the arts and music, please write/call. 8794 ✉☎

Handsome, Blue-Eyed Professional—6'4", funny - loves cooking, travel, movies. Seeks female, 28-38. 8776 ✉☎

Successful, Athletically Slim Male—Entrepreneur, looking for slim, athletic professional female, 26-36, who enjoys travel (French Riviera), skiing, tennis, beach and boating - fun in the sun. Note/photo/phone. 8795 ✉ ☎

Nice Guy, Strong Values—Handsome, fit professional, 49, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 8809 ✉ ☎

It's Time—White, professional Jewish guy, 42, avid skier, seeks a woman, 30-45, for serious relationship. No kids - now or ever. Religion open. Call, letter or e-mail: skiromance@aol.com 8784 ✉☎

High-Spirited Woman Of Substance—Blue-eyed, slim good looks, humor, charm and a heart of gold! Early 50s, grown children, Jewish, well-educated, philanthropic entrepreneur - loves travel, everything from opera to old rock 'n' roll, cooking, sports (I'm a great spectator), and making you smile every day. I'm ready to love and laugh with the right man, 50-65. Note/phone/photo. 8780 ✉☎

Smart, Sexy, Savvy Brunette—Very pretty, funny, kind, charming, thoughtful romantic seeks same in tall, nonsmoking, Jewish professional male, 35-55, for lasting relationship. Note/phone/photo, please. 8831 ✉ ☎

Wall Streeter—Professional male, 6'1", 41, seeks attractive professional female, 30-42, for long-term, meaningful relationship. 8789 ✉☎

Low-Key Professional Man—Jewish, 60s, healthy, slender, seeks a Jersey lady, 40s-50s - tall, brainy, strong/robust! Works out. Martial arts okay. 8755 ✉☎

Handsome, Romantic, Successful—Former professional athlete, businessman - seeking attractive, Jewish, model-slim woman who is strong-willed, classy and has great values. Interests must include fine dining, theater, travel, sports and beaches. Must be 35-45. If all of the above fits, I'd love to meet you. Phone/photo/note. 8827 ✉ ☎

Colorado For Ski Season?—Ski instructor heading for snow country seeks woman to join him for season and beyond. Feeling adventurous? 8751 ✉☎

Seeks Marriage And Family—6'4", handsome (really), slim, very athletic, successful Jewish attorney, 52, many interests, easygoing, happy, fulfilled - except I do not have an educated, warm, pretty, slim lady, 35-40, for all that life has to offer. Photo - will reciprocate. 8791 ✉☎

Handsome, Never-Married Male—36, Ivy-educated, settled and financially secure, seeks smart, unpretentious female, 26-33, who'd like to have a stable and caring relationship. Physically, I'm 5'10", 170 lbs, with blond hair. I like to laugh, travel, cook, and be outdoors - as well as at Lincoln Center. I have an MBA and own my own business. My background is Christian, though I'm not religious. NYC replies only. 8783 ✉☎

Gay Latina Female—54, attractive, feminine, fit and classy, energetic and successful, art and nature lover, emotionally and physically healthy, seeks white or Latina femme or soft butch, nonsmoker, 45-55, with similar qualities to share romantic love forever. 8837 ✉ ☎

Lovely, Slender, Sensuous—Poet/professor, single mom, lover of the arts, seeks a cultivated, successful, generous man, 50-65, for friendship, romance and whatever comes of these. NYC. 8832 ✉ ☎

Once-In-A-Lifetime Chance—Hispanic female, 33, 5'5", attractive, wholesome, smart, adventurous, professional, happy, loyal and kind, affectionate and sensual. Seeking male counterpart, 35-49, white or Hispanic, with Christian upbringing. No children. No drugs. Nonsmoker. For friendship first and possibly to adore, spoil and respect each other forever, if able to steal my heart. 8736 ✉☎

Pretty, Warm, Caring—Accomplished Jewish professional, 5'6", very youthful 55, fit, happy, filled with joie de vivre and much love to give - sensitive and spiritual seeks Jewish soul mate. 8826 ✉ ☎

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Get Out Of The Rat Race—Come join me in my mountaintop log home. White male, nonsmoker, 59, looks 50, 6'4", in search of tall, slender, nonsmoking, naturally pretty, outdoorsy lady to join me and enjoy the easy life in Sullivan County. Photo and note. 8760 ✉☎

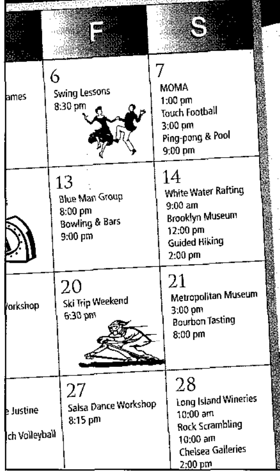
Latin Lady—Computer professional and fitness devotee, 5'5", 115 lbs, dark hair, light brown eyes. Eclectic interests include travel, dining, the arts and sports. Seeks very fit professional man, 5'9" plus, 35-45, with variety of interests to share. Photo/note a must. 8774 ✉☎

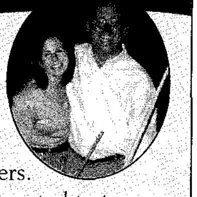
Pretty Asian Lady—Warm, college educated. Seeks gentleman, 40-60, for marriage and family. Photo/note. 8814 ✉

Parents—To love, nurture and raise a child together. Handsome professional gay male, 40s, seeking sane, independent, nice-looking female for a co-parenting situation. Let's discuss. 8845 ✉ ☎

Lifetime Playmate Wanted—By 30 year-old Upper East Side Jewish male. Wry wit, trim and fit, heart of gold, likes sports, music, good times and more. 8819 ✉

PLACES TO GO. PEOPLE TO MEET.





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Slim Brunette—Half Midwestern, half European. Any of these traits turn me on in a man: excited by life, likes to talk about ideas, experience with other cultures, European or Mediterranean nationality, 5'10" or above, 35-50, well-informed, reflective, (212). 8786 ✉☎

Sexy, Vibrant Woman—Young 47, Ivy PhD, seeks passionate, kind, educated man for laughter, love, life. 8741 ✉☎

Art, Theater, Opera Lover, Male PhD—64, seeks educated, tall, slim, upbeat, leggy lady. Travel, fun. Photo must. 8830 ✉

Here's The Deal—Single, white male, 42, 6', 210, athletic build, North Jersey resident (973). Enjoys movies, dining, sporting events and physical fitness. If you are a single female, 30-46, non-smoker, let's give it a shot. 8825 ✉☎

Mature Jewish Rogue—Busy executive, 5'10", hazel eyes, single and financially, emotionally and physically fit. Seeking an attractive, slim and sensual lady, 35-55, for adventure and romance. Recent photo and note, please. 8785 ✉☎

Mediterranean Beauty—Articulate, passionate, supportive, sophisticated and fun-loving. Slim, 48. Upbeat personality, sparkling eyes, intellectually inquisitive, financially secure, professional. Loves travel (Tuscany, Thailand, Sonoma), theater (Broadway - on/off, London), jazz clubs (anywhere), sailing. Enjoys good New York restaurants; just as happy to whip up a home-cooked meal. Values alone time, companionship. Seeks romance and lasting love with ambitious, 5'9"-plus professional man with a certain sophistication and generous spirit. Allmyheart100@aol.com 8738 ✉☎

Marriage-Minded Corporate CEO—And entrepreneur. Divorced, dad, well-educated and very successful, though unpretentious. 6'2", 185 lbs, 62. Seeks articulate, honest, smart and significantly younger woman who wants marriage in her future. Must have successfully graduated and mastered the principles of flirting, teasing and seduction 101 and 102. 8765 ✉☎

NYMESSAGE

McGuire's/Fire Island Saturday 8/18 At 8:30 pm - blond in pink who flirted with dark-haired mustached guy. Regret fleeing and would like to talk. 8824 ✉☎

Successful Executive/Attorney—45, lean, muscular, 6', 175 lbs, good-looking, athletic (gym, bike, golf), creative (musician), youthful, quick wit, warm and affectionate, no baggage (except traveling kind); likes fine restaurants to funky blues clubs. Wants to settle down with attractive, slim, fun, distinctive, romantic woman, 33-42. Note/photo. 8730 ✉☎

Beautiful, Sweet And Sexy—Teacher, 31, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind, and looking for a best friend and a forever romance. Note/photo/phone. 8823 ✉☎

Exceptional Woman—Warm, lively, great-looking, passionate about life, people, music, indie films and ethnic food. Divorced artist/therapist, looking for long-term best friend/lover, 35-50. 8828 ✉☎

Great Husband—For a special, slim, petite, 30s, Jewish woman. 8810 ✉☎

Sexy, Charming, Blond—Emotionally and financially secure, seeks male, 43-57. charmedgardenia@aol.com 8803 ✉☎

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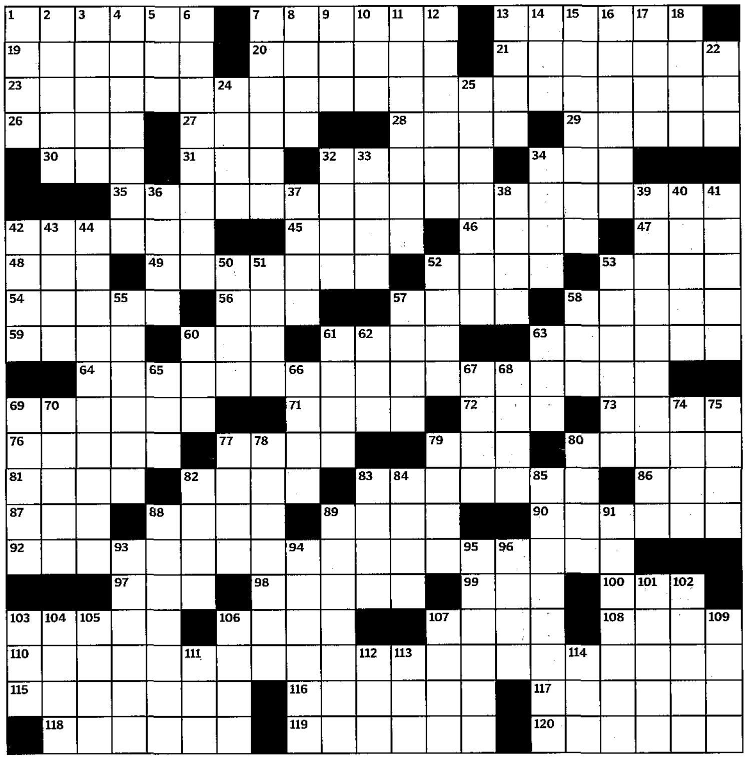
'Reasons for Quitting II'

'Cue' Crossword by Maura B. Jacobson



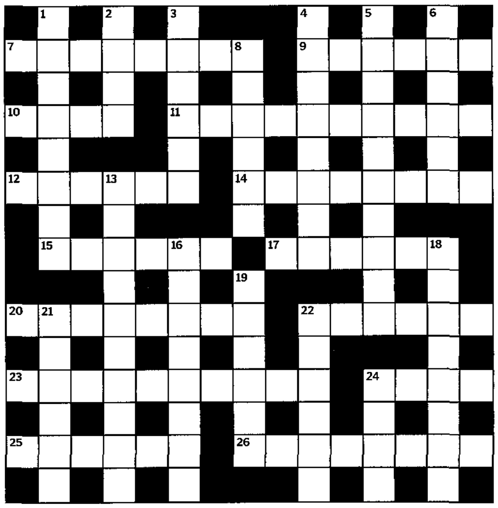
ACROSS

1 Turkish bigwigs
7 Analyzes the grammar
13 Floats with the current
19 Cleopatra's love
20 Beethoven's Third
21 Poe girl, with 48-Across
23 Why a baseball player quit
26 Small whirlpool
27 Cuba libre ingredient
28 Wash
29 Muffed it
30 That: Sp.
31 Miner's quest
32 Actress Dana
34 Fronton game, with 42-Down
35 Why an auto racer quit
42 Yield in compliance
45 Raggedy doll
46 One of the Katzenjammer Kids
47 Yucatan "Yay!"
48 See 21-Across
49 Probate topics
52 Fraudulent scheme
53 Under sail
54 Burns's partner
56 Vocalized pauses
57 Peachy!
58 ——-garde
59 Gossip-column tidbit
60 Armour product
61 Matched duo
63 Bullrings
64 Why a stripteaser quit
69 Robin Hood's sweetheart
71 King of Norway before Harald
72 Pindaric poem
73 Heredity element
76 Europe's "boot"
77 Zoning unit
79 Stag's mate
80 Spiral
81 Hamelin rodents
82 Rorschach image
83 Do a job for Disney
86 Get by frugally, with "out"
87 "—— he drove out of sight . . ."
88 In a little while
89 Captain Hook's henchman
90 Clears the tape
92 Why a deli worker quit
97 Furniture wood
98 University of Maine locale
99 Swiss river to the Rhone
100 Birthplace in a Springsteen song
103 Scrap a mission
106 Stick in one's —— (cause resentment)
107 In the matter of
108 Highway demarcation
110 Why a watchmaker quit
115 Sea cow
116 Nullify
117 Chowhounds
118 "A —— Two Cities"
119 Annoys other sleepers
120 Audio system

DOWN

1 Walk the floor
2 Battery terminal
3 Collar fasteners
4 Mount ——, Massachusetts college
5 Most-used conjunction
6 Fainting spells
7 Peter Stuyvesant's wooden prosthesis
8 Phoner's code
9 Decay
10 Grab a chair
11 Environmental science
12 African jaunt
13 Defy danger
14 Hosp. staffers
15 Crying
16 Material
17 Retro ski lift
18 Mobuto —— Seko, Zaire ruler
22 Was the frontrunner
24 Civil wrong, in court
25 Sir Walter Scott novel
32 Queue
33 Signs off
34 Put the whammy on
36 Paradisical place
37 Dobbin's dinner
38 He played Sonny Corleone
39 Part of L.A.P.D.
40 Helen, in Roma
41 Theater capacity
42 See 34-Across
43 Gael
44 Partied
50 Shade of blue
51 West Point team
52 Wife of Zeus
53 Retaliate for an injury
55 Communicates by computer
57 Ukraine capital
58 Paul's "Exodus" role
60 Adult pullet
61 Not ruddy
62 Palindromic Oklahoma city
63 "Hail!" to Caesar
65 Stinging fish
66 Satirist Sahl
67 Weaver's need
68 Brainstorm
69 Stuck in the mud
70 Early video-game company
74 Sports brand named for a goddess
75 Former spouses
77 Baseball family name
78 Twist out of shape
79 "Mon ——!"
80 Munich mister
82 Dark beer
83 Congregation's response
84 Verne submariner
85 Yellowish-pink flowers
88 Law
89 Barnum and Ziegfeld, e.g.
91 Admire excessively
93 At 98.6
94 Gets into condition
95 Adornments for the waist
96 Jacques who portrayed Monsieur Hulot
101 More rational
102 Pete's tennis rival
103 Banking device: abbr.
104 Dinghy
105 Lady Chaplin
106 Kitchen pro
107 Poker chip-in
109 Exxon, once
111 Corp. V.I.P.
112 Selfish kind of trip
113 Rowboat must
114 Milliner's sale

The 'Guardian' Crossword Set by Gordius



ACROSS

7 Food for Scotsman with a constitution of iron. (8)
9 Boy holds holy books to be exciting. (6)
10 Boss cuts off nose of elephant. (4)
11 Naughty lady sinned in theme park. (10)
12 Roll 'em over, David. (6)
14 A frequenter of bars? (8)
15 Former primate is making a comeback—this is his cue. (6)
17 Business attachment? (6)
20 A pink elephant, as you know, is not entirely imaginary. (8)
22 It could cloud over a sunlit relationship. (6)
23 Former railway company—fine provider of food . . . (6,4)
24 . . . and drink daily. (4)
25 Interest aroused by American article on English establishment. (6)
26 Gee! Clean and tidy style! (8)

DOWN

1 Awkward hassle involving Jack—but he's really no trouble. (8)
2 Censor is firm about a model. (4)
3 Prisoner turning communist—accomplice is shot. (6)
4 Plant raised by the Guardian, a subject of horror stories. (8)
5 Most distinguished form of earth? (5,5)
6 Intended to marry money, but lost direction. (6)
8 Perhaps fly round the city this month. (6)
13 Rocker at an angle, not so unstable. (5-5)
16 Any deals projected must be taken apart and looked at. (8)
18 Trust that a priest managed without the church. (8)
19 Tender spot of Gordius in India. (6)
21 Husky sound of voice like an animal. (6)
22 Where the bare-headed are likely to assemble? (6)
24 Talk about a small Murphy! (4)

Solutions to last week's puzzles appear on page 88

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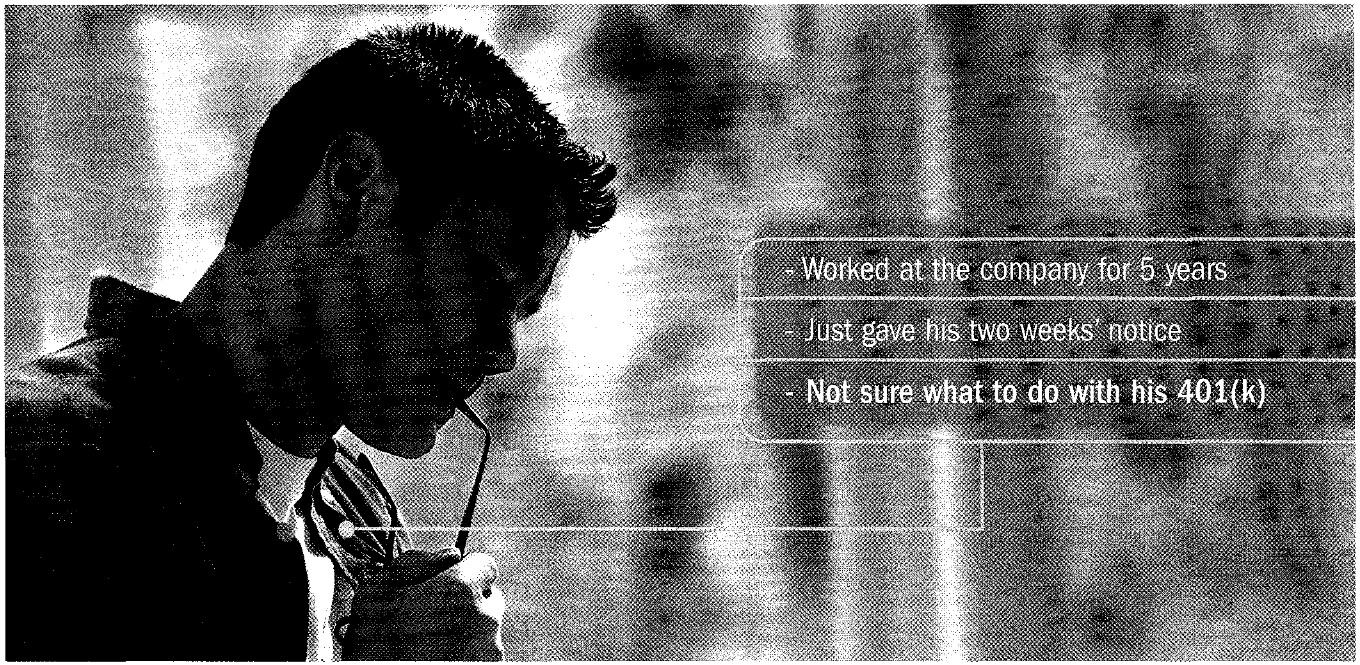
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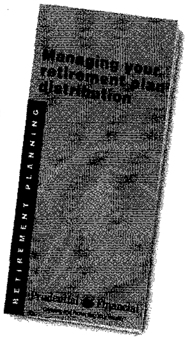

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